Vol. 24 No. 1 Spring 2011

EAGLE Times

The Journal of the Eagle Society

PC 49

THE CASE OF THE CRYING CLOWN

EAGLE Times

Vol 24 No 1 Spring 2011

Production Team:

Editor in Chief:	Howard Corn
Pre-production Layout:	Tony Cowley
Sub Editor:	David Gould
Final Layouts & Cover:	Will Grenham
Membership Secretary:	Keith Howard
Social Secretary:	Nigel McMurray
Research:	Adrian Perkins

Annual Subscription : U.K. £23, Overseas £34 (In £s Sterling please)
Subs. to: Keith Howard, 25A Station Rd. Harrow Middlesex HA1 2UA

CONTENTS

1. Editorial
2. PC49 in The Case of the Crying Clown
7. Rivals of Jeff Arnold - 'Gun Law'
10. Spaceship Awaaaaaaaaay! - Dan Dare on Radio Luxembourg
18. Tomorrow Revisited - book review
19. An Eagle Wordsearch
20. Phonetic Phant
21. In search of "Redmill"
29. Life of another Brian - memories of Brian Lewis, part 2
33. The David Pugh 'Dan Dare'
38. Yesterday Rewritten
40. PC49 on the stage
42. Ron Embleton's Lovely Ladies
48. Sammy in Space - stripography , part 1
52. Obituary - Victor de la Fuente
52. Postbag
53. Spotted in The Press: 'Real-life Tintin'

David Pugh's Dan Dare - "new" Eagle

Starburst magazine: Brian Lewis

'Gun Law' - Express Weekly

You can listen to Dan Dare, and the adventures he encounters, on Radio Luxembourg (208 metres) from 7.15-7.30 on Monday, Tuesday, Wednesday Thursday and Friday every week.

(*Butlin's Holiday Camp*)

7.15 The Adventures of
DAN DARE
Pilot of the Future
" Attack on the Space Stations "—Episode 25
Announcer : Bob Danvers-Walker
Producer : John Glyn-Jones
The address to send for your free offer is Dan Dare, 40 Berkeley Square, London, W.1.
(*Horlicks*)

Dan Dare on Radio Luxembourg

Ron Embleton's Ladies

The views expressed in *Eagle Times* are those of the contributors and are not necessarily shared by the journal or its production team.

Original contents © *Eagle Times* and originators.

Any © material from the original *EAGLE* Magazine or elsewhere is reproduced from members' collections, for the purpose of historical and/or critical reference, not for commercial gain.

Publication Dates
31st March, 30th June,
30th September, 14th December

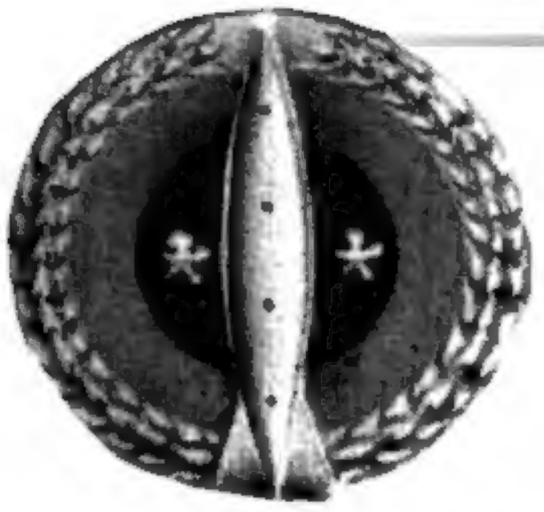
Eagle Times on the web:

http://eagle-times.blogspot.com/

Volume 24 No 1

Eagle Times Editorial Office
24 Stanfield Road
Duston
Northants NN5 6EZ

Tel/Fax: 01604 756200
E-Mail: howard.corn@virginmedia.com



Horlicks Dan Dare cap badge

The quarterly journal of the *Eagle Society.*

The *Society* is dedicated to the memory of Britain's National picture strip Weekly - ***EAGLE***.

Hello again,

*With this issue we move into **Eagle Times**' 24th year! All "The Team" are amazed at our continuing success and it's all thanks to you - our subscribers - that this has happened. Assuming we keep going through next year too, we will clock up a quarter of a century of continuous publications. We are already told that **Eagle Times** has the distinction of being the longest running British comics fanzine! Thanks again for your support and for continuing to keep the memory of **Eagle** alive.*

For this issue we kick off with a new PC49 story from the radio stories of Alan Stranks, 'The Case of the Crying Clown'. This was the eighth radio story that the BBC transmitted and went out on 29th June, 1948. This story is a real tear-jerker and one of the most emotional stories that Alan ever wrote. We also show some advertising for the PC49 stage play's visit to the Manchester Hippodrome theatre, Ardwick Green, in 1950. Once again it's thanks to our PC49 expert, Douglas Newbiggin, for these gems.

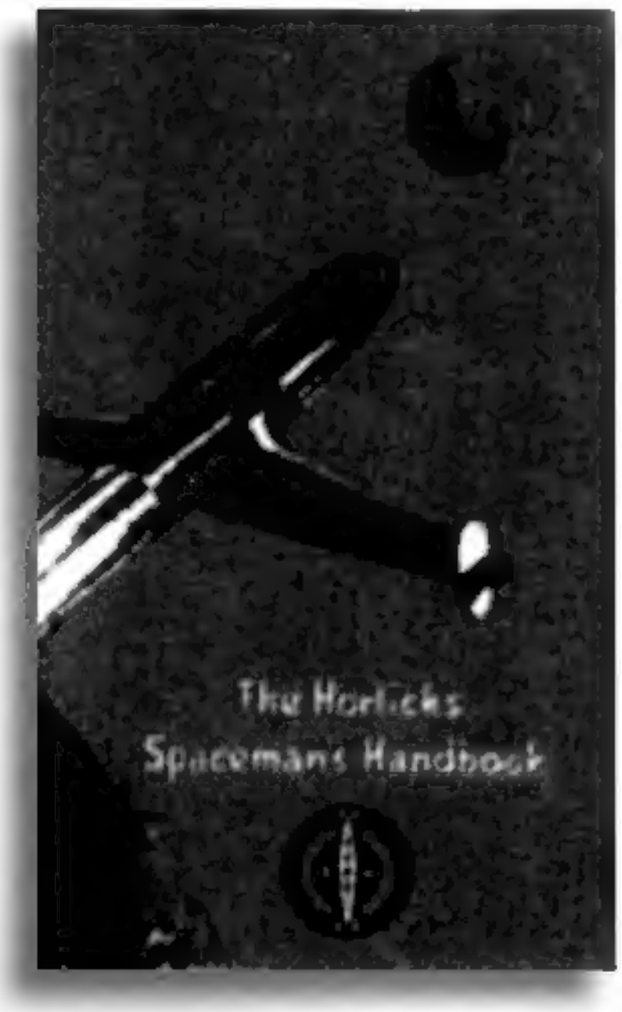
We have, at long last, made some inroads into the recordings of the Radio Luxembourg Dan Dare series. We have an episode from a 1953 story but sadly it was a recording taken "off-air" on tape: very difficult to hear, although it is not impossible to make out what is going on. We also have a full transcription of an episode from 1954, and in this issue we print it just as it was written down. Although it is not the full story it gives you a feeling of how an episode was made up and it also includes the Horlicks advert.

*Steve Winders continues his look at the "new" **Eagle** and starts a three-part look at the 'Dan Dare' artwork by David Pugh. A new contributor to our magazine is Sid Clark and he has a humorous look at the Phants.*

*The **Eagle** centrespread artist, Hubert Redmill, is the subject of another article, by Will Grenham. For many years we have known little about this artist but Will has made some interesting discoveries.*

Alastair Crompton's book 'Tomorrow Revisited' has caused quite a stir, and there has been a lot of comment on several chat-rooms. Will Grenham provides a review; Alan Vince has also sent in his feelings about the book and you will find them inside.

It's a good thing to know that the Society's annual get-together in September is receiving plenty of bookings. If you would like to be among the subscribers, you will find details in the supplement.



The Horlicks Spaceman's Handbook

Please Note: *Howard Corn has changed his e-mail address, which is now:*

howard.corn@virginmedia.com

Hope you enjoy our efforts

Best Wishes

'The Team'

Horlicks spaceship mug

PC 49 in *The Case of the* Crying Clown

Adapted from Alan Stranks' radio story by Jon Johnson

To the sound of fairground noises and the music of a circus band, Archie and Joan joined the crowds on Camden Common going into the first performance of the day at Sharwood's Circus.

"I'm as excited as a kid, Archie. It's years since I've been to a circus," said Joan as she hugged her fiancé's arm.

Archie was less excited. "It's only a third-rate affair I'm afraid – but Duke Sharwood – he's the proprietor and ring-master – insisted on giving me a couple of complimentary tickets – for services rendered."

"Such as… ?" questioned Joan.

"Well … sort of … er … as a matter of fact chasing small boys away from the back of the tent," mumbled Archie.

"My hero! You should be ashamed, you great big bully! Weren't you ever a kid yourself?"

"I'm merely a limb of the law, darling – a common copper paid to keep the peace and thwart the evil-doer. … There's Duke Sharwood now. Come on!"

Sharwood stood in all his glory as a ringmaster and, shaking his whip about, he bellowed "Roll up! Roll up and see the greatest little show on Earth. Sharwood's Scintillating Circus – Sparkling, Stimulating,

"Roll up! Roll up!
See the greatest little show on earth," bellowed Sherwood.

Stupendous, Superlative, and above all, clean. A star-spangled galaxy of peerless talent. Amazing to the old – outstanding to the young. It's colossal!"

He turned and noticed Archie. "Hi there, officer!"

"Hello, Duke. Business good?"

"The suckers roll in – and so do the shillings – and the coppers, if you get me! Ha – Ha! Hope you enjoy the show."

Turning away he started to yell out once again: "Roll up! Roll up, my friends, and see the circus that's too big for Olympia!"

Walking towards the entrance, Joan commented, "So that's Duke Sharwood! He makes a sound as if we'll get our money's worth."

Archie smiled. "His money's worth – two free tickets – remember?"

* * * * * * *

To their surprise, both Archie and Joan were enjoying the show. "Third-rate or not, Archie, I've enjoyed every minute of it. I'm sorry it's nearly over. This is a real sawdust show."

Archie had spotted a sad-looking clown amongst the other clowns. "Look at that clown, Joan – the one who's pretending to cry."

But Joan had her eyes on the trapeze artist. "And see that girl on the trapeze – she's really clever – and so pretty too. Who is she?"

Archie consulted the programme. "The free-gratis-and-for-nothing programme says she's Lily Gardoni."

"And the clown?"

"He's just billed as 'Dummy the Crying Clown'."

The crying clown was playing a small hurdy-gurdy as he worked his way through the audience.

"Is he really playing that hurdy-gurdy?" asked Joan.

"Yes – he's serenading that woman in the green hat."

Joan giggled. "Ridiculous! Kissing her hand like that!"

"Look out – he's coming this way!"

Dummy stopped opposite Joan and continued playing. "Poor old Dummy! You are funny!" was all that Joan could think of saying.

The hopeless look of the clown continued as the tears ran down his face. Joan couldn't resist asking "Why are you so heart-broken, Dummy?"

Archie laughed. "You'll never know, Joan. It's against all tradition for a clown to talk."

Dummy finished playing and took hold of Joan's hand. "Now then, Dummy – that's enough! Give me back my hand," she said.

He kissed her hand and then withdrew.

"Goodbye, Dummy. Don't cry – it'll all come out right in the end," she found herself saying. And then she made a discovery. "Archie! Look at the back of my hand. Tears – real tears!"

"Real nonsense!" retorted Archie. "It's all part of the act. These blokes can turn it on like a tap when they want to."

"You're wrong, Archie. I saw the clown's eyes – they were like a whipped dog's – lonely – sort of pleading."

"Pleading, my foot, darling! You are the soppy type, sure enough! Come on – the show's over. I want to stop at Sharwood's caravan and thank him for the tickets."

The couple made their way through the fairground to the shouts of "Seven rings – a tanner. Know your fortune – only a shilling. Try your skill – seven shots a bob."

They both tried their hand at hoop-la and the shooting, but without success.

Finally they arrived at Sharwood's caravan.

"H'm, does himself proud, doesn't he?" remarked Joan.

"He's probably changing from his ring-master's kit. Half a sec – I'll see if he's here."

He knocked on the door. "Are you there, Duke? It's PC Fortynine!"

"Steady, Archie! You'll knock the door down."

"It's open, anyway. Are you in, Duke? I just wanted to thank you for the … " He stopped in his tracks. "Oh, my…"

"Archie! What's wrong. Is he there?"

"Yes – he's here. Joan, go straight to the police call box outside the main entrance. Ring the station at once! Ask for Inspector Wilson or Detective Sergeant Wright. Say there's been a murder at Sharwood's Circus on Camden Green!"

"Murder? Who?" asked Joan but Archie pushed her away.

"No – keep away! It's – it's horrible! Duke Sharwood with his head battered to a pulp!"

"Sharwood? But you saw him in the ring – only ten minutes ago!"

"That's why I want you to hurry – the killer can't have got far. Please, Joan – as quick as you can!"

* * * * * * *

"The girl on the trapeze. Who is she?" asked Joan.

Wilson and Wright were on the murder scene twenty minutes after Joan phoned them.

"And you say, Fortynine, you came straight from the circus tent to Sharwood's caravan here?"

"We did stop at the hoop-la and the shooting gallery."

"But only for a few minutes, Inspector," added Joan.

Looking at Archie, Wilson asked "How long was it from the time you saw Sharwood in the ring to the time you found his body inside there?"

Joan answered. "About ten minutes."

Not happy, Wilson glared at her. "Miss Carr – I appreciate your endeavours to help, but will you please let Fortynine answer my questions!"

Tossing her head back she replied "Of course. Speak up, Archie!"

"It was exactly five forty-five p.m. when I found Sharwood – I'd say the show ended ten minutes before that."

Wilson stroked his chin. "Then somebody did a mighty quick job on him – a thorough one, too."

Just then, Wright walked in. "All in order, Inspector. I've got the circus people together in the tent ready for questioning – that is, all except one."

"Oh – who's that?"

"A fellow called Dummy, sir. No-one knows his real name. He's a clown – and a deaf mute."

The truth then hit Joan. "So that's why he couldn't speak. He's deaf and dumb!"

Wilson was getting more and more angry with Joan. "Please, Miss Carr – will you kindly stop this running commentary!"

Archie was becoming more and more embarrassed. "Yes – go home, Joan."

Wilson came back as quick as lightning! "Shut up, Fortynine! Miss Carr's a material witness, I want her here. You mind your own business!"

Backtracking, Archie muttered "Yes, sir. Certainly, sir. You stay here, Joan."

Wright put forward his findings. "This deaf and dumb clown left the ring immediately after the finale – at about the same time as Sharwood. None of the others have seen him since. He can't be found."

With an air of defiance, Wilson said "We'll find him."

"Sssh! Quiet!" said Joan.

Wilson was staggered. "What!! You be quiet yourself, Miss Carr," he exploded.

With a finger across her lips, Joan said "Just a minute, Inspector! I thought I heard… Sssh."

The sound of crying was coming from somewhere.

"What the devil's that?" asked Wilson.

Wright, also straining his hearing, replied "Sounds like somebody crying, sir."

Joan realised where the crying was coming from. "It is – it's Dummy! He's hiding under the caravan!"

Springing up, Wilson cried "Bring him out, Wright! Quick, Constable – don't let him get away."

Wright, quickly followed by Archie dashed out of the caravan. "Whip round the other side, Fortynine!"

"Right–ho, Sarge."

"What have you got to say for yourself?" asked Wilson.

Wright saw the figure under the caravan and made a grab for him. "Now, my beauty! Out you come!"

"Look out, Wright! He's got something in his hand," shouted Wilson.

Archie ploughed in and he and Wright held the figure. "He's still in his clown's costume," exclaimed the Sergeant.

Wilson looked on. "Bring him over here in the naptha flare and let's have a look at him. What's he got in his hand?"

The clown was still crying when Wright took hold of the object in Dummy's hand. "It's a peg, sir – a tent–peg. There's a lot of blood on it too."

Wilson looked closely at the tent–peg. " Blood? Let me see that! H'm. This looks like the weapon that killed Sharwood all right."

Joan was quite distressed on hearing this. "No – oh no! He couldn't have done it…"

Wilson barked at the sobbing clown. "Come on, you! What have you got to say for yourself? What are you crying for and why are you hiding?"

Wright looked at his chief with some compassion. "No use asking him sir – he's deaf and dumb." The C.I. spun round in realisation of the situation. "What? Oh yes, of course! All the same, Wright, I think we've got our man!"

* * * * * * *

Wilson and Wright organised interviews with the circus performers. This took time before anything was starting to take shape.

"How many more of them to see, Sergeant?" asked Wilson.

"Only three, sir – the Strong Man, the Lion Tamer, and a young lady who does the trapeze act!"

Wilson lit his pipe, which was his reaction when things were not going too well. "Well, we've learned little enough from the others – let's hope one of these can tell us something. Send 'em in, Wright – one at a time. I want to go to the station."

The Strong Man of the circus, Zampi, was the next in. He was not happy to be interviewed.

"I do not understand. I am a free citizen of Latvia. Why am I kept here?"

"Just you answer the Inspector's questions, my boy, and you'll be all right," said the Sergeant.

After being asked his name, Zampi replied "I am Adopholus Barbellie – strongest man in whole world."

"All right. Cut out the advertising. Where did you go after the finale of the show?" asked Wilson.

In broken English, the reply came "I go wit' the rest of the acts to the dining tent for meeting. We make

meeting to strike if Sharwood don't give us more money. Business good – but pay – very bad!"

"And what time did you leave the dining tent?" continued the detective.

"I no leave! This man here break into meeting and tell us he is police and to stop where we are. So I stop. I no move."

Wilson was coming to the conclusion that the performers had a mass alibi. "All right, you can go – but don't leave the grounds."

Zampi left swinging his arms about stating " I am a free citizen of Latvia – I no understand this business."

Lily, the trapeze artist, was next in for interview.

"Right you are, my girl – in you come. Miss Gardoni, sir – the trapeze artist."

Wilson looked her straight in the eyes. "Gardoni? That your real name?"

With total indifference, Lily replied "No – I use it for stage purposes. I'm Lily Gordon – or so they told me at the orphanage."

"Right, Miss Gordon. Do you know what this is all about?"

"Yes. Someone's done in Duke Sharwood – and not before time."

Wilson lifted a finger at her. "That's a dangerous statement, my girl. It's my duty to warn you that you're…"

"Save your breath !" snapped Lily. "And your warnings! I'm in the clear. There's thirty-odd people out there can prove where I was."

"The dining tent I suppose. Anyhow, you're not strong enough to have done this job," Wilson had to admit.

"You'd be surprised – I was strong enough to keep that swine Sharwood at arm's length."

"Like that, was it?" enquired the D.I.

"It's always like that – they all want to paw you. But make no mistake – I could've done it all right!"

Wilson paused for a few seconds. "Why do you say Sharwood deserved to die? We know he was tight with money."

Angrily, Lily replied "Tight? He was a cruel, heartless beast who would have watched his own mother starve sooner than buy her a penny bun. He wanted it all for himself. We all knew he kept a bank-roll big as a baby elephant in his caravan."

"Yes – it's still here, strangely enough."

Lily continued, "But that's not the reason I'm glad he's dead. Sharwood was a beast to Dummy, he treated him so badly. Dummy's the crying clown. He's deaf and dumb and can't read or write – he can't even talk with his hands. Nobody cared about him. He was born in a fairground but when his parents found he was cursed they dumped him and went off. He hung around like a starving puppy – feeding off scraps no one wanted. He learned how to pack a tent and imitated the other workers in the circus.

He understood animals and they understood him. He was so handy to have around, the Boss gave him food and clothes – the worst he could find. He was just one of the animals without a cage."

"How do you know all this ? " asked Wilson. "You're only a youngster yourself."

"You haven't got the monopoly on questions, mister – I've asked a few myself."

"Go on" prompted the detective.

"Duke Sharwood then bought the circus and Dummy came with the stock. One day the top clown became blind drunk before a show. Dummy saw all this and got into the clown's kit, put on some make-up and went into the ring. No-one noticed until the audience started laughing in the wrong places. Dummy couldn't hear them but he knew they were enjoying the show and he worked harder. He was a riot and stopped the show. He ruined Sharwood's act . He was not happy and laid into Dummy after the show. Whipped him! But Sharwood had to admit he had a great natural clown in Dummy and he would only cost him scraps and cast-offs and never answer back. It's been like that ever since but Dummy's no fool – he's as intelligent as you and me even though he's deaf and bumb – and yet Sharwood treated him like sawdust under his feet!"

Wilson sat back in his chair. "Hmm! Nasty story – if it's true. Well, Wright – looks like we've found our motive. The clown's our man all right. Tell Fortynine to bring him in!"

Wright left the meeting and Lily questioned blankly "Who's your man?"

"We were pretty sure this fellow did the job – all the evidence points to it – but the crime lacked a motive. The money was intact, nothing had been taken, but now, thanks to you we have a motive.This deaf mute clown was found under Sharwood's caravan with a blood stained tent peg in his hand He certainly got his own back on Sharwood."

Lily was not happy on hearing this. "You're mad … mad I tell you. I just don't understand you!"

"Now then, young woman" cautioned Wilson.

But Lily was having none of Wilson's explanation. "You mean to tell me you think Dummy killed Duke Sharwood? Why, you fool – he wouldn't hurt a fly – he's the gentlest man alive!"

Wright and Archie walked in with Dummy as requested by the D.I. He looked wretched. His crumpled

collar was wet from teardrops and his head hung down like that of a whipped dog.

Lily was aghast. "Dummy! Dummy! What have they done to you?"

Dummy lifted his head and looked at Lily pathetically. His make-up was a mess and his costume was dirty through hiding under the caravan. The tears coasted down his face.

Lily shouted angrily. "Can't you see, you fools? Look at his face – his eyes! Don't they tell you anything? He couldn't have done it. Listen – I did it – I sneaked out of the meeting – no one saw me go. I killed Sharwood and then went back."

She too, then broke into tears.

"It's no good you upsetting yourself like this, Miss Gordon. We know dam' well you didn't do it."

Archie muttered to himself "No, and I'll bet my Sunday helmet Dummy didn't do it either."

"What's that, Constable?" asked Wright.

"Nothing, Sarge," replied Fortynine, shaking his head.

"Wright, can you bring Miss Carr in, please" asked the D.I.

This was done and Joan asked "You wanted me, Inspector?"

"Yes. Take this young woman to her caravan, will you? See if you can do anything for her."

Joan gently took the arm of Lily, who was still sobbing, and walked her out of the caravan door.

Wilson turned to Dummy. "You there, whatever your name is. I'm taking you into custody in connection with the murder of Duke Sharwood. It is my duty to warn you that, while you are not obliged to make a statement, anything you do say will be taken down..."

He paused and realised what he was saying.

"Dammit, Wright, this is ridiculous!"

Wright nodded. "Yes sir. He can't hear or speak, read or write. It's a bit of a puzzle, sir."

"We'll have to take him down to Headquarters. I'll have to get some advice on how to deal with this..." said Wilson, shaking his head.

Dummy just sobbed!

* * * * * * *

Joan and Lily sat inside Lily's caravan and they chatted.

"You must try to be calm, Lily."

"Calm? Why, you don't even know what this means to me... You're in love with that young policeman, aren't you?"

"With Archie – yes I am."

"He's told you that he loves you, hasn't he?"

"Yes – often."

"And you've told him?"

"Why ... er ... yes, I suppose so."

"Well, I'm in love with Dummy – but can I tell him? No – he can't hear me. And if he loves me, can he tell me? No – he's got no words – either to say or write... "

Joan was beginning to see the problem. "Oh, you poor kid!" she said as she put her arm around Lily.

With tears still running down her face Lily began "I wanted to look after him, protect him, teach him how to talk with his hands – I know he could learn ... but he's so humble – so afraid – because he's never known anything else but kicks all his life."

"You'd marry him knowing he can't hear or speak?"

"Marry him? I'd die for him – and I'd kill anyone who hurts him."

"They won't. They'll never..."

"Hang him?" interrupted Lily. "No, they'll say he's unfit to plead – and because he's no way of defending himself they'll lock him up in Broadmoor or somewhere – in a cage – for the rest of his life. But he didn't do it – I know he didn't."

* * * * * * *

Back at headquarters, Wilson and Wright were bringing Dummy in from the car park. "We'll take him straight to the charge room, sergeant."

The Sergeant took Dummy by the arm and Fortynine asked him if he wanted any help. "We can manage," came the reply.

It was an unfortunate statement. Dummy was very strong and with one great tug pulled himself away from Wright, knocking him over, and away he ran.

"Blast it - he's gone. After him, Fortynine!" cried Wilson.

Archie gave chase, but Dummy was gone like the wind.

* * * * * * *

Archie was having dinner with Joan and discussing the problem of Dummy.

"I'm glad he got away!" said Joan.

"Don't be daft, Joan. He's a murder suspect ."

"Fiddlesticks! Archie – how many times have I been wrong about people?"

"That womanly instinct again!"

"Well, I'll tell you something – that poor sad clown no more killed Sharwood than I did – and I'm going to prove it!"

How can Joan prove Dummy innocent?

Find out next issue. ❑

The Rivals of Jeff Arnold No 6

'Gun Law'

by Cowhand Horn

'Gun Law' was a western strip that ran in *Express Weekly/TV Express* from 1957 to 1961. The series was very popular, being based on the American western TV series *Gunsmoke*, which was shown in UK by the BBC under the title *Gun Law*. Why the title was changed for British television, I have no idea.

In all, there were 233 half-hour episodes of the TV series and 402 one-hour episodes, which were made over a twenty year period, from 1955 until 1975. The last 226 episodes were made in colour. When the hour-long episodes were shown in UK, the series reverted to the American title *Gunsmoke*, but the 'Gun Law' strip retained its title.

The history of *Gunsmoke* begins before the TV series, with an American radio series of the same title which first aired on US radio in 1951. William Conrad played Marshal Matt Dillon until the series, sponsored by Chesterfield cigarettes, finished in 1959. When television took on the series in 1957, there was a lot of protest when James Arness was given the part of Dillon - though he was more suitable as Conrad was quite portly by the time the TV production was cast. Arness was the six foot, seven inch, brother of the American actor Peter Graves.

Dillon's sidekick in the series, the crippled Chester Goode, was played by Dennis Weaver with his western drawl - "Yes Mr. Dillon" - and the female interest, Miss Kitty Russell, the Madame and owner of a saloon, was played by Amanda Blake. Milburn Stone played " Doc" Adams and (from 1962) a young Burt Reynolds played the Blacksmith, Quint Asper.

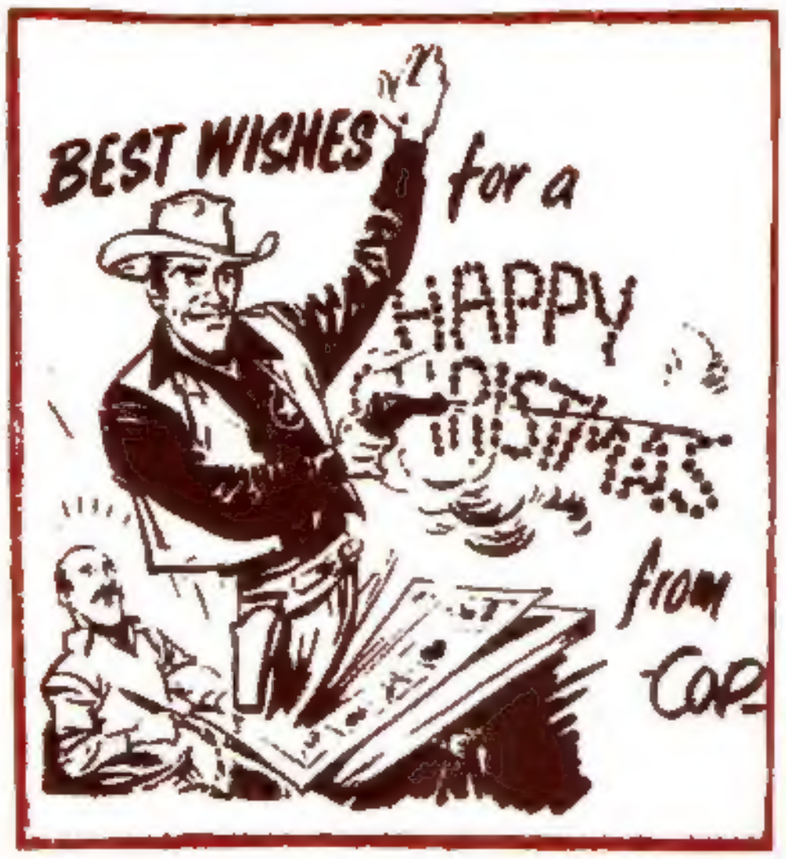
The stories were set in the 1870s and the location was Dodge City which had, like most big western towns of the time, its share of gangsters and lawlessness.

Advert on the cover of Express Weekly, 20th April, 1957

In the *Express Weekly* issue dated April 13th, 1957 the last episode of the western series, 'Rex Keene' finished. The following week we had the first, two-page, black and white episode of 'Gun Law'. A large coloured advert for the strip appeared on the front cover.

The strip was well drawn by western specialist Harry Bishop, with a faithful representation of the characters from the TV series, and scripted by a writer known to Eaglers – Alan Stranks. Several *EAGLE* writers wrote for *Express Weekly* and kept it quiet, but Stranks had no such qualms and his name was credited on each episode. The stories continued in serial form throughout 1957, scripted by Stranks until the issue dated 28th September 1957. For the next month Ken Walmsley scripted but after that the stories were not credited as to the writer for some time; then A.J. Cosser was credited – the same Albert Cosser who edited *Wham! and Smash* for Odhams Press.

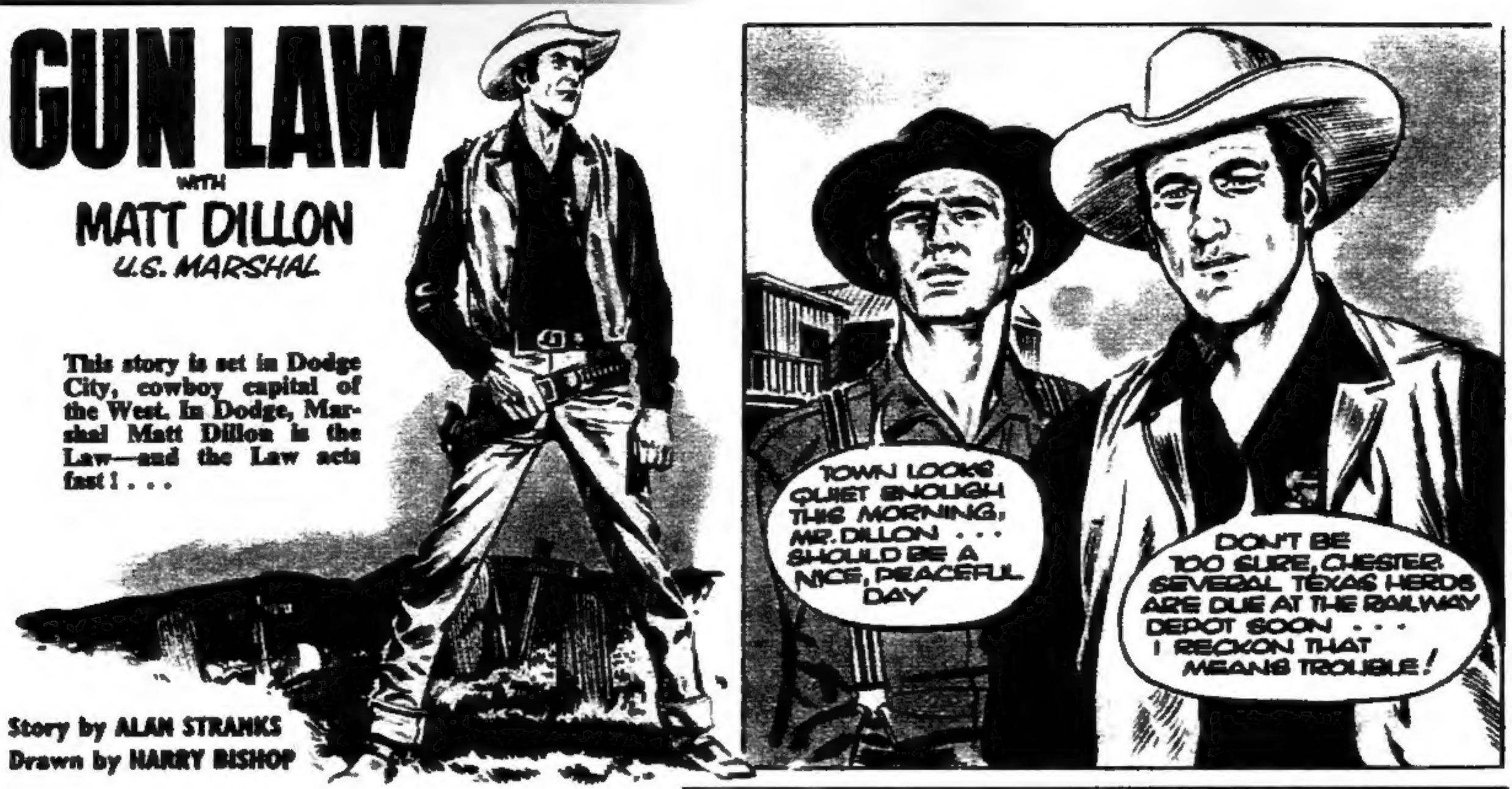
Harry Bishop finished drawing the strip in the issue dated 16th August 1958 and the story was then drawn by an artist who signed himself as "COP". This information only came to light when each of the papers artists drew a Christmas card for the Christmas issue.



"Your Gun Law artist"

The main characters in the TV series

Left to right: Dennis Weaver as Chester, Amanda Blake as Miss Kitty, James Arness as Matt Dillon and Milburn Stone as 'Doc' Adams


GUN LAW
WITH
MATT DILLON
U.S. MARSHAL
This story is set in Dodge City, cowboy capital of the West. In Dodge, Marshal Matt Dillon is the Law—and the Law acts fast! . . .
Story by ALAN STRANKS
Drawn by HARRY BISHOP
TOWN LOOKS QUIET ENOUGH THIS MORNING, MR. DILLON . . . SHOULD BE A NICE, PEACEFUL DAY
DON'T BE TOO SURE, CHESTER. SEVERAL TEXAS HERDS ARE DUE AT THE RAILWAY DEPOT SOON . . . I RECKON THAT MEANS TROUBLE!

Harry Bishop would go on to write and draw 'Gun Law' as a daily strip for the *Daily Express*, where the strip would run from about 1960 until 1978.

From 23rd August 1958, *Express Weekly* ran two western strips as 'The Lone Ranger' started in full colour in the paper. For the next two years 'Gun Law' had to make do with a single black and white page while 'The Lone Ranger' enjoyed a full colour page. During 1959 'Gun Law' would move from a full-page monochrome to a half-page monochrome strip but on October 17th it went to a full-colour half page.

With the issue dated April 23rd, 1960, *Express Weekly* became *TV Express*, as it was now owned by TV Publications. Both westerns were still going but from the issue dated 18th June 1960, Matt Dillon had the paper to himself. The stories continued to be told in a half-page full colour strip although artist and writer were still not credited.

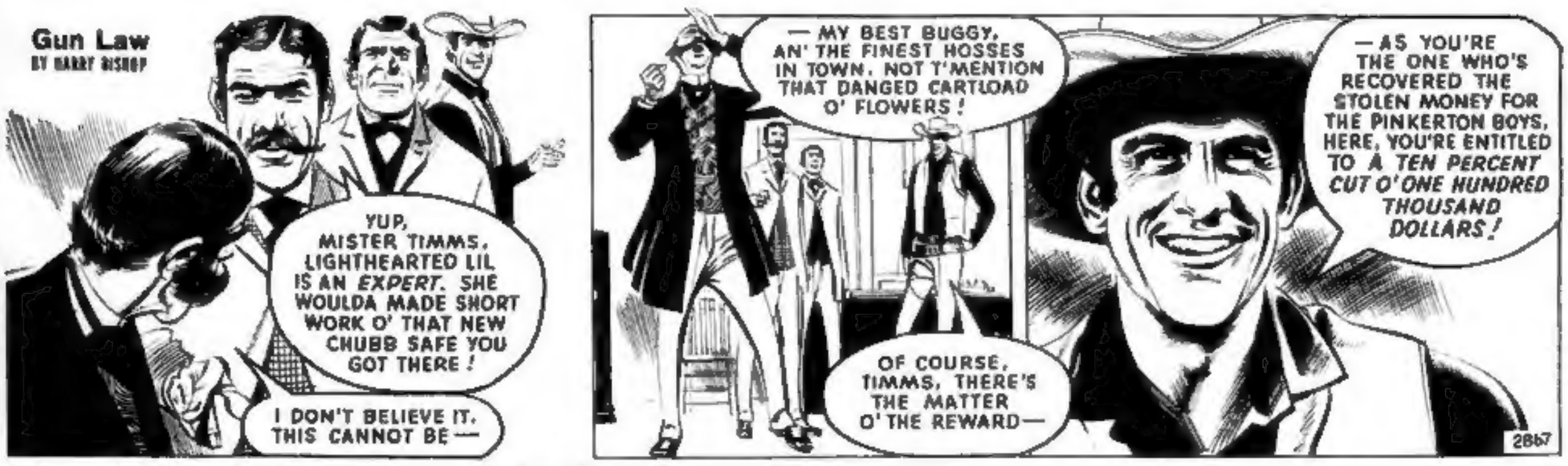
Later that year the series had a full page to itself. Two other artists drew the 'Gun Law' stories in the *Express Annuals*: Terence Patrick and F.A. Philpot, who were both credited. The first Matt Dillon annual story appeared in the 1959 issue and was an eight-page black and white story

The first episode of 'Gun Law' in Express Weekly

drawn by Philpot. Dillon also shared the front cover with three other characters from the paper.

The following year he enjoyed a coloured eight-pager drawn by Terence Patrick, and the year after that Philpot was back again in colour. Matt, Chester and the Doc appeared on the cover of the 1961 *TV Express Annual* but by 1962 there was no one from Dodge in the 1962 annual. This was the year that *TV Express* closed.

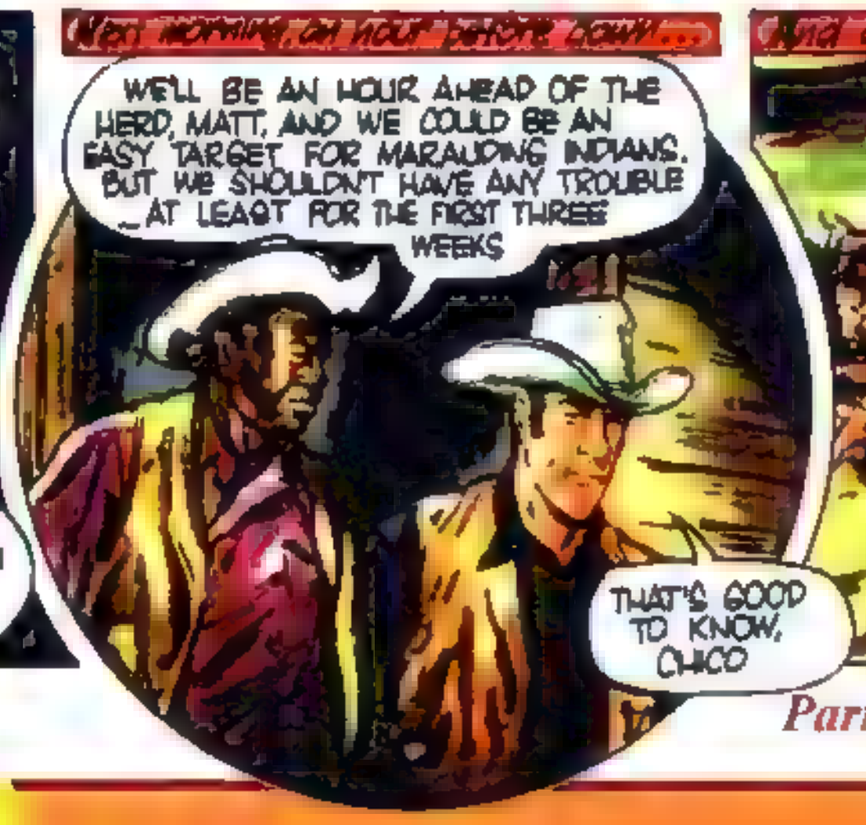
Other UK spin-off publications from the TV series include a *Gun Law T.V. Bumper Book* (1959), and a number of *Gunsmoke* annuals, published from 1963 by Purnell. The latter were illustrated by the well-known western artist Denis McLoughlin. ❑

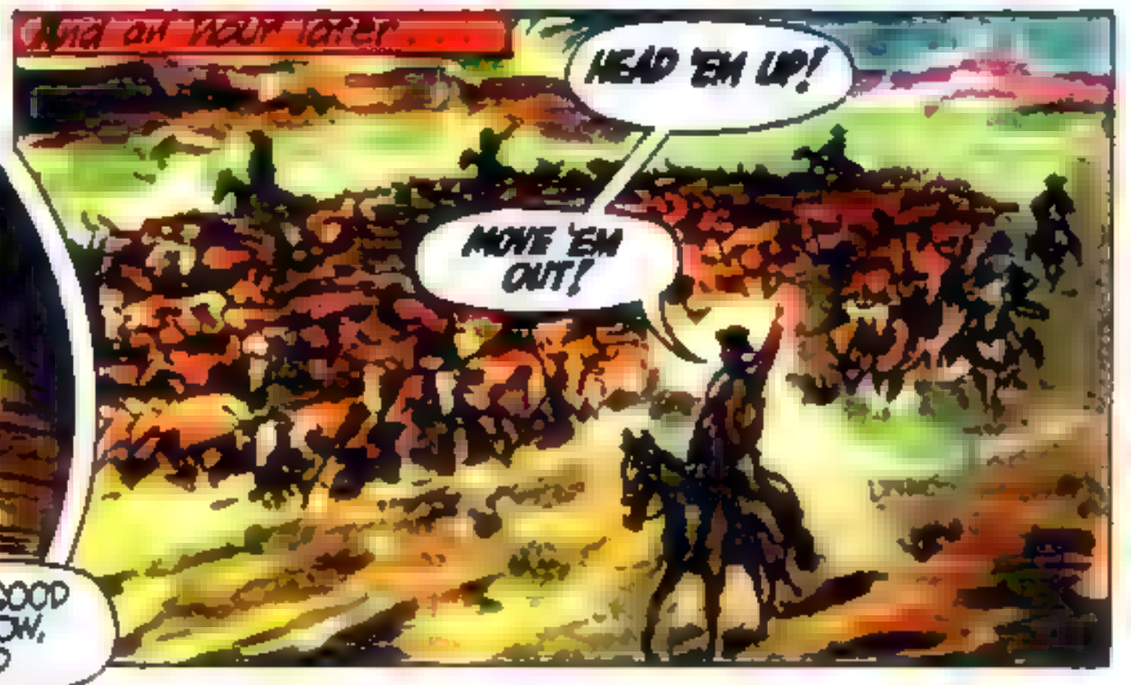

Gun Law
BY HARRY BISHOP
YUP, MISTER TIMMS. LIGHTHEARTED LIL IS AN EXPERT. SHE WOULDA MADE SHORT WORK O' THAT NEW CHUBB SAFE YOU GOT THERE!
I DON'T BELIEVE IT. THIS CANNOT BE—
— MY BEST BUGGY, AN' THE FINEST HOSSES IN TOWN. NOT T'MENTION THAT DANGED CARTLOAD O' FLOWERS!
OF COURSE, TIMMS, THERE'S THE MATTER O' THE REWARD—
— AS YOU'RE THE ONE WHO'S RECOVERED THE STOLEN MONEY FOR THE PINKERTON BOYS, HERE, YOU'RE ENTITLED TO A TEN PERCENT CUT O' ONE HUNDRED THOUSAND DOLLARS!
2867

Harry Bishop's 'Gun Law' - Daily Express

CHICO, MEET MY OLD SIDEKICK, MATT DILLON. HE'S AGREED TO SCOUT ALONGSIDE YOU ON OUR DRIVE TO DODGE
GLAD TO KNOW YOU, DILLON
SAME HERE, CHICO

CHICO WILL FIND YOU CHAPS AND A WAISTCOAT, MATT. THEN YOU'D BETTER TURN IN
WE'LL HAVE TO MAKE AN EARLY START IN THE MORNING
FAIR ENOUGH. I COULD DO WITH AN EARLY NIGHT, ANYWAY


Next morning, an hour before dawn...
WE'LL BE AN HOUR AHEAD OF THE HERD, MATT, AND WE COULD BE AN EASY TARGET FOR MARAUDING INDIANS. BUT WE SHOULDN'T HAVE ANY TROUBLE AT LEAST FOR THE FIRST THREE WEEKS
THAT'S GOOD TO KNOW, CHICO



Part of a half-page colour strip from TV Express

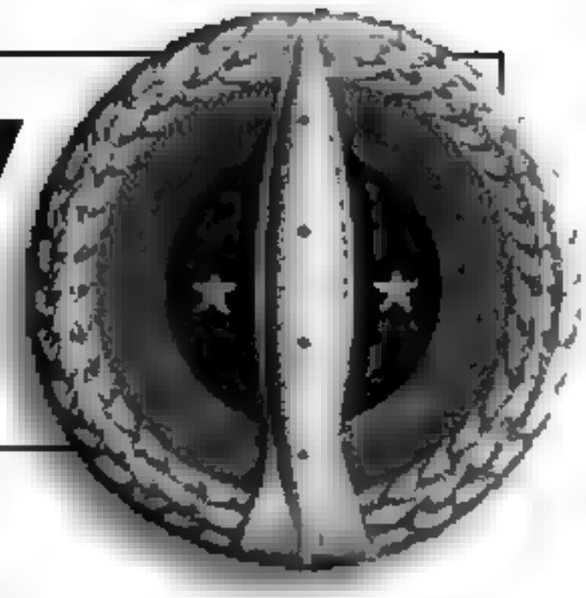
Gun Law T.V. Bumper Book (c1959)

Express Super Colour Annual 1959

TV Express Annual 1961

Gunsmoke Annual 1965

SPACESHIP AWAAAAAAAAAAY!



We present a transcript from one episode of Radio Luxembourg's *Dan Dare*

The makers of Horlicks present

Dan Dare - Pilot of the Future.

(Music - 'Radio Location')

Whatever will Dan Dare get up to next? No matter what it is, you can be pretty sure he will come out on top. Supermen are made that way. Unfortunately we are not made that way. Often life becomes hard enough because we are too tired to play. Doctors tell us that if only we could make sure we have peaceful sleep, the kind that relaxes our whole nervous system, we would wake up much more relaxed and ready to deal with our problems. This is why so many people take Horlicks. A hot nightcap of Horlicks really helps to relax your sleep so that you feel much more lively next day. Try Horlicks for yourself. You'll notice the difference almost at once.

(Gong)

Are you one of the thousand who are wearing Dan Dare's authentic coloured cap badge - the real thing? You're not! Then it's time you joined the Horlicks Spaceman's Club so that you'll be able to avail yourself of any offers made in this programme for members only. Now all you have to do to become a member is to send a label from a bottle of Horlicks and a 6d Postal Order with your name and address to Dan Dare, 40, Berkeley Square, London Wl. Have you got that? A Horlicks label and a 6d postal order with your name and address to Dan Dare, 40, Berkeley Square, London Wl and you will receive the only authentic coloured Dan Dare cap badge.

(Music - 'Radio Location')

And now we step forward in time to meet Dan Dare and the pilots of outer space. ➲

FIND A NEW WORLD OF ADVENTURE WITH DAN DARE

JOIN THE HORLICKS SPACEMEN'S CLUB

IT'S fun to be an adventurer; and exciting to be recognized as one. The Dan Dare badge will make you known to fellow-adventurers as a member of the famous Horlicks Spacemen's Club.

Only members of the Horlicks Spacemen's Club can wear this badge. And only members are entitled to all the other privileges of the Club, including the right to own the scale model of the Dan Dare space ship. You can also meet other friends of Dan Dare by wearing a Dan Dare tie. To join the club all you need to do is to write your name and address in Block Capitals on the back of a label from a Horlicks bottle and send it, with a 6d. postal order to cover packing and postage, to

DAN DARE (Membership)
40 Berkeley Square, London, W.1

You'll enjoy wearing this badge. It singles you out as one of Dan Dare's friends. And you'll enjoy your next trip with Dan Dare even more, when you're a member of the Spacemen's Club. The adventures of Dan Dare—Pilot of the Future—are presented by the makers of Horlicks every night, Monday to Friday, from 7.15 to 7.30 p.m.

TUNE IN TO RADIO LUXEMBOURG ON 208 METRES MEDIUM WAVELENGTH

Horlicks Spacemen's Club advertisement from Two-O-Eight magazine

Announcer: (V/O) Establishing magnetic ray machines in the Polar regions of Venus, the Mekon, with the assistance of the Ice-Men, is causing the Poles to expand. As their great shadow moves across the face of the planet, spaceships are grounded; vital food supplies to the Earth are cut and the country is devastated by synthetic storms. Meanwhile, as floodwater rises around the Theron factory, where a ship capable of reaching the pole is being assembled, Dan and his friends discover that Extron, a Treen scientist, has wrecked the safety valve on a giant boiler. Clad in asbestos suits, the Dare team climb to the top of the red-hot casing, in a desperate effort to release the pressures of gases before they explode and wreck the vital plant. But the heat becomes intolerable ...

FX BURNING AND THE BUBBLING OF BOILING WATER. THEN ROARING FLAME

DAN: Sondar, you must keep on your feet. The plate's glowing white-hot. It'll burn through your asbestos clothing, if you collapse. I can't hold you up much longer... much longer. I - I'm going.

DIGBY: Okay, I've got you, sir.

JOCELYN: I'll take Sondar.

DIGBY: You've got no business coming up here, Miss.

JOCELYN: Oh, don't be an idiot.

DAN: I must carry on.

DIGBY: Now it's my turn to give orders. Your feet are burning. Get down, sir. If you don't get down, we shall all be sunk. I've got to take Sondar. If I have to make a second trip for you, we lose time.

SONDAR: I can manage - I -

DAN: Right. Come down with me Sondar. Loosen the next two bolts, Digby. We'll come back to tackle the last pair.

DIGBY: Ah, okay. Now careful how you go now. Now Miss, clout the spanner, while I hold it.

FX THERE'S A BANG OF METAL ON METAL. THERE'S A CREAKING AND A LOUDER CRASH.

JOCELYN: Look out! Quick! The plate's slipping. It's coming off.

DIGBY: Fall flat!

FX A LOUD CRASH OF TWISTED IRON FALLING FROM A GREAT HEIGHT. JETS OF STEAM SPRAY OUT FROM CRACKED PIPING.

DAN: There's a water tank at the foot of the boiler. Jump for your lives!

DIGBY: I've got you, Miss. Over we go.

FX A LOUD SPLASH AS THEY DIVE INTO THE WATER BELOW.

DAN: We can't swim in these suits. Hang on to me. I've got a grip on the edge.

JOCELYN: All right, Dan, but Digby's hurt.

DIGBY: I've grazed my head on the side of the tank. I'm okay. Get Sondar out first. He's dead or unconscious.

DAN: Keep his head clear of the water. Climb over me and get Jocelyn.

JOCELYN: Thanks, Dan, I'm clear.

DAN: Are you hurt?

JOCELYN: Not much. Let me give you a hand with Sondar.

DAN: Right. Heave!

JOCELYN: He's over the edge.

DAN: Good girl. Now Digby. Up you go!

DIGBY: Okay sir. Made it.

JOCELYN: Now it's your turn Dan.

DIGBY: Come on. Up you come, sir.

DAN: Thanks, chaps. We only just made it.

JOCELYN: We saved the boiler and only just in time. Thank goodness that the pressure of gas was easing off without an explosion.

DAN: We've certainly spoiled Extron's little game, but we must get out of these suits and hunt him down, before he dreams up something else. How's Sondar?

DIGBY: He's been pretty badly shocked, sir, but he's coming round .

JOCELYN: Poor old Sondar. He's got too much brain and not enough brawn. I don't think he's actually injured.

SONDAR: You must get Extron. He may seek revenge on the President.

DAN: You're right. Jocelyn, stay here with Sondar. You fit for more action, Digby?

DIGBY: You bet your life I am, sir.

DAN: Then come over to the President's quarters. He may be in trouble.

FADEOUT

DIGBY: It's hard to believe that this place used to be like the South of France, until the Mekon started mucking about with the weather.

DAN: Yes. We've got to move fast now, or the whole country will be wrecked. Look there's Extron, through that window.

DIGBY: Looks like Sondar was right. That blighter's going to the President's suite.

DAN: Through the door, quick. (LOW) Follow me up the stairs. Shhh! Act fast and ask questions after. If we give Extron any warning, then it could be fatal for the President. Now, I've got my hand on the door. As soon as I open it, we charge. You ready?

DIGBY: (LOW) Yes, sir.

DAN: (LOW) Then in we go. We've come to get you, Extron!

EXTRON: (Being manhandled by Dan and Digby) Ah, but it is impossible. How could you escape?

DAN: (Fighting with Extron) You made the same mistake the Mekon always makes, you green devil. You underestimated the human element.

DIGBY: I've got his wrist.

EXTRON: Ah! Ah! Let me go!

DIGBY: Not before I've got a length of cord round your arms, and you're lucky it isn't going round your scraggy neck.

DAN: But, I'm afraid we've arrived too late. There's the President slumped over his desk. What have you done to him, you swine?

EXTRON: I gave him an injection.

DAN: What sort of injection?

EXTRON: It's quite harmless.

DAN: Tell me the truth!

EXTRON: I gave him Benetol.

DIGBY: The President's still breathing, sir. And his pulse seems quite calm.

DAN: What were your plans, Extron?

EXTRON: I have nothing to say to you. You are all doomed. All of you. The Mekon is too powerful.

DAN: Tell me about your plans.

EXTRON: I cannot speak.

DAN: Tell me, or by heavens, I'll make you sorry. Now, your last chance.

EXTRON: My orders were to take the President to the Mekon in the invisible city in the Pole.

DAN: How?

EXTRON: In the new ship. It is ready for its first flight. The Mekon is clearing a path for it now. Your arrival today upset my timetable.

DAN: So that's why you had to act so fast. And the President was to be whisked off as a hostage, is that it?

EXTRON: Now you know everything.

DAN: I wonder.

JOCELYN: Dan, what happened?

SONDAR: The President. The President is dead. Extron must die.

DAN: Take it easy, Sondar. He's had a shot of Benetol.

SONDAR: Let me see him. Yes, you are right. He will recover, but it will be several hours before he regains consciousness.

DAN: You're sure he's under Benetol?

SONDAR: Quite sure. The blue colouring around his eyes is characteristic of the drug. It is harmless.

The Ice Men - illustration from The Horlicks Spaceman's Handbook

THE NEW ADVENTURES OF
DAN DARE
PILOT OF THE FUTURE
are broadcast every night, Monday to Friday, at
7.15 p.m., Radio Luxembourg
PRESENTED BY HORLICKS
Has Dan Dare really saved the world's food supply?
Has the last been heard of the Mekon?
Listen this month to Dan's further Adventures on Venus and for grand new free offers on your favourite radio serial
Soon you can drink your Horlicks from a
LID
CUP
SPACE CUP
Special offer to Horlicks Spacemen's Club members only
What fun to drink your Horlicks from a cup that looks like a space ship! This space cup was actually designed for you by a young Club member—wasn't it a clever idea? It's bright red and nearly unbreakable. How your non-Club friends will envy you!
So be sure and listen when the Dan Dare Programme comes back on September 13. Early on in the series this Space Cup will be offered and you mustn't miss finding out what you have to do to get one for your very own!
HOW TO BECOME A MEMBER
You can listen to Dan Dare, and the adventures he encounters, on Radio Luxembourg (208 metres) from 7.15-7.30 on Monday, Tuesday, Wednesday, Thursday and Friday every week Starting again September 13.

Advertisements from Two-O-Eight magazine

JOCELYN: But he may need a stimulant, if his pulse weakens.

DAN: Then you stay here and watch him with Sondar. Digby and I are going on a joy ride with Extron. If what he says is true, then the Mekon's expecting him in the new ship. That means he's sure of a safe passage.

DIGBY: But instead of Mr. Extron at the controls, it's going to be us. And Mr. Clever Extron will act as our technical adviser - trussed up in the back seat.

EXTRON: I - I cannot do it. The Mekon will destroy me.

DIGBY: Well if he doesn't, we will. So come on, you lily-livered horror. Start walking. We'll cross into the factory and we're taking up the new ship on her maiden flight.

DAN: And as we've got to give her a name, that's not a bad one.

DIGBY: What's that, sir?

DAN: The *Maiden Flight*. All right Digby, off we go. Keep a sharp look out on our green horror.

JOCELYN: Dan, let me come with you.

DAN: Not this time Jocelyn. Goodbye now.

JOCELYN: Goodbye Dan and good luck.

DIGBY: Come on Extron. Keep walking and no monkey-business or owt...

FADEOUT

FX INSIDE EXTRON'S SHIP - THE GENTLE HUM AND WHINE OF THE MACHINE.

DIGBY: Forty-two North. Position ZN Five Four Zero N.

DAN: Altitude, twenty-one miles. Speed, two thousand six hundred. We're doing well Digby.

DIGBY: Aye. The *Maiden Flight* is certainly a good ship. You designed her, didn't you, Extron?

EXTRON: I worked on the plans with the Mekon.

DAN: (Whistles) So that's it. I might have guessed. Who better than the Mekon to design a ship which can fly through his own cosmic whirlpool.

DIGBY: Of course. We've only got to build more and more ships like this and we can launch an attack on the Polar regions, which will fix the Mekon and his precious Ice-Men for good and all.

EXTRON: Now, you are underestimating me, gentlemen. The plans are locked away in my brain. I personally built the essential components of the machine and nobody in Theronland can duplicate the parts.

DAN: In that case, we must change our plans.

DIGBY: You're right, sir. We'd better get this ship back to Theronland.

DAN: Exactly. She must be stripped down, so that we can make more like her, without the help of our green friend.

DIGBY: Look out, he's got an arm free. He's turned on the radio.

DAN: Stop him!

EXTRON: (Whilst wrestling with Digby) Extron calling Melon. Dan Dare is aboard the new ship.

DIGBY: Shut up, you rat.

EXTRON: Position, ZN Five - Ow! Ah!

DIGBY: Take that, you son of Satan.

DAN: We can look out for fireworks now, Digby. The Ice-Men are almost certainly listening for signals. If they pick that up, we can expect a squadron of their cosmo-magnetic projectiles in about three minutes. Stand by, while we change course. I'm heading due South.

FX OUTSIDE, THE ROCKET'S ENGINES SCREAM INTO LIFE, AS THE SHIP CHANGES COURSE.

JOCELYN: Hello Sondar. The President's condition hasn't changed.

SONDAR: Miss Peabody, I have bad news.

JOCELYN: What happened?

SONDAR: Our radio-monitoring service has just reported a faint signal from the *Maiden Flight*.

JOCELYN: But, Dan has to keep radio-silence. Otherwise the Mekon could intercept his transmissions.

SONDAR: Exactly. And that has almost certainly happened. Here is a copy of the message we picked up.

JOCELYN: (Reads) Extron calling Mekon. Dan Dare is aboard the new ship. Shut up, you rat. Position ZN Five Four - take that, you -

SONDAR: It is clear that Extron broke free and, before he was overpowered, he turned on the radio.

JOCELYN: We must do something.

SONDAR: There is little we can do, if the Mekon sends up CM projectiles. ZN Five Four puts the *Maiden Flight* only one degree South of the invisible city. I am going North with two jet snowmobiles in a space transporter. When the transporter hits the edge of the cosmic whirlpool, it will have to land. We may find Dan and Digby, if they come down alive.

JOCELYN: I'm coming with you,Sondar.

SONDAR: But the President...

JOCELYN: He's safe with his doctors. Come on, let's go.

FX MISSILES AND OTHER PROJECTILES WHISTLE THROUGH THE AIR, EXPLODING JUST SHORT OF THE *MAIDEN FLIGHT* - UNDER HEAVY FIRE.

DAN: CM projectiles showing up on the radar screens, Digby.

DIGBY: Ah well. This looks like our little lot, sir.

EXTRON: They will not attack. They will force you to change course North. The Mekon knows I am here.

DIGBY: You poor fool. You don't think that he'd let a little thing like that prevent him from bumping us off, do you?

EXTRON: The projectiles will not attack.

DAN: Pipe down, Extron, or we'll dump you.

DIGBY: Squadron of CM ZX. Elevation three thousand, diving.

DAN: Hold tight. I'm going to split.

FX A ROAR OF ENGINE NOISE AS THE SHIP LURCHES ONTO ANOTHER TRAJECTORY.

EXTRON: Ah! They're firing! Let me speak on the radio.

DAN: Let him speak, Digby. It won't do any good.

DIGBY: Ah! You bet it won't. Go ahead Extron, you green idiot. You got us into this. Now try and get us out.

EXTRON: Extron, Extron, calling the Mekon. I am aboard the new ship. The projectiles are firing. They don't understand. Call them off.

DIGBY: Oh, you don't know you're beat.

EXTRON: I am helpless. I am helpless. The Earthmen have bound my wrists. Tell the projectile Commanders to apply the deflection rays. Mekon! Mekon! Can you hear me?

DIGBY: He can hear you all right, but he's not interested in your green skin. You've gummed up the works for him and for us and yourself, as well. I hope you are satisfied, you blockhead.

EXTRON: He must hear me. Extron calling Mekon. Stop the attacks.

TREEN: Hello, Extron. Hello, Hello. The Mekon sends his last greetings to you. You are sentenced to execution, for failing to obey orders.

EXTRON: No. No. It's a mistake. I could not get the President. Dan Dare spoilt my plan.

DAN: We certainly did. Stand by to climb.

TREEN: The Mekon sends respectful greetings to Colonel Dare and congratulates him upon his enterprises. He regrets their association must end now.

DAN: Tell the Mekon to go to blazes. There's another squadron of projectiles showing up on the screen. Our best hope is to go low and get 'em amongst the mountains.

DIGBY: Okay sir. Down we go. Now watch that CM on the port-side.

FX THERE'S A CRASH, A SMALL EXPLOSION AS THE SHIP IS HIT.

DAN: It's got us in the tail. The steering's gone haywire.

EXTRON: The Mekon is mad. He needs me.

DIGBY: That's what you thought.

EXTRON: We are falling out of control!

DAN: Not quite. Better free the blighter's hands Digby. He may need them.

DIGBY: Okay, sir. There you are, Extron. If you want to get out and walk now, you can, but don't try any funny stuff with us.

EXTRON: Why do you set me free? I do not understand.

DIGBY: You wouldn't.

DAN: CM on starboard side. There goes the trail again, but they're bad shots.

FX MORE GUNFIRE.

DIGBY: Starboard engine is on fire, sir.

DAN: Stand by to abandon ship. Adjust spacesuits to normal pressure and prepare parachutes. Open escape-hatch.

DIGBY: The escape-hatch is jammed. Give us some extra help, Extron.

EXTRON: It's too late.

DAN: We're falling between the mountains.

DIGBY: Now she's open.

DAN: No, don't jump! Extron, come back!

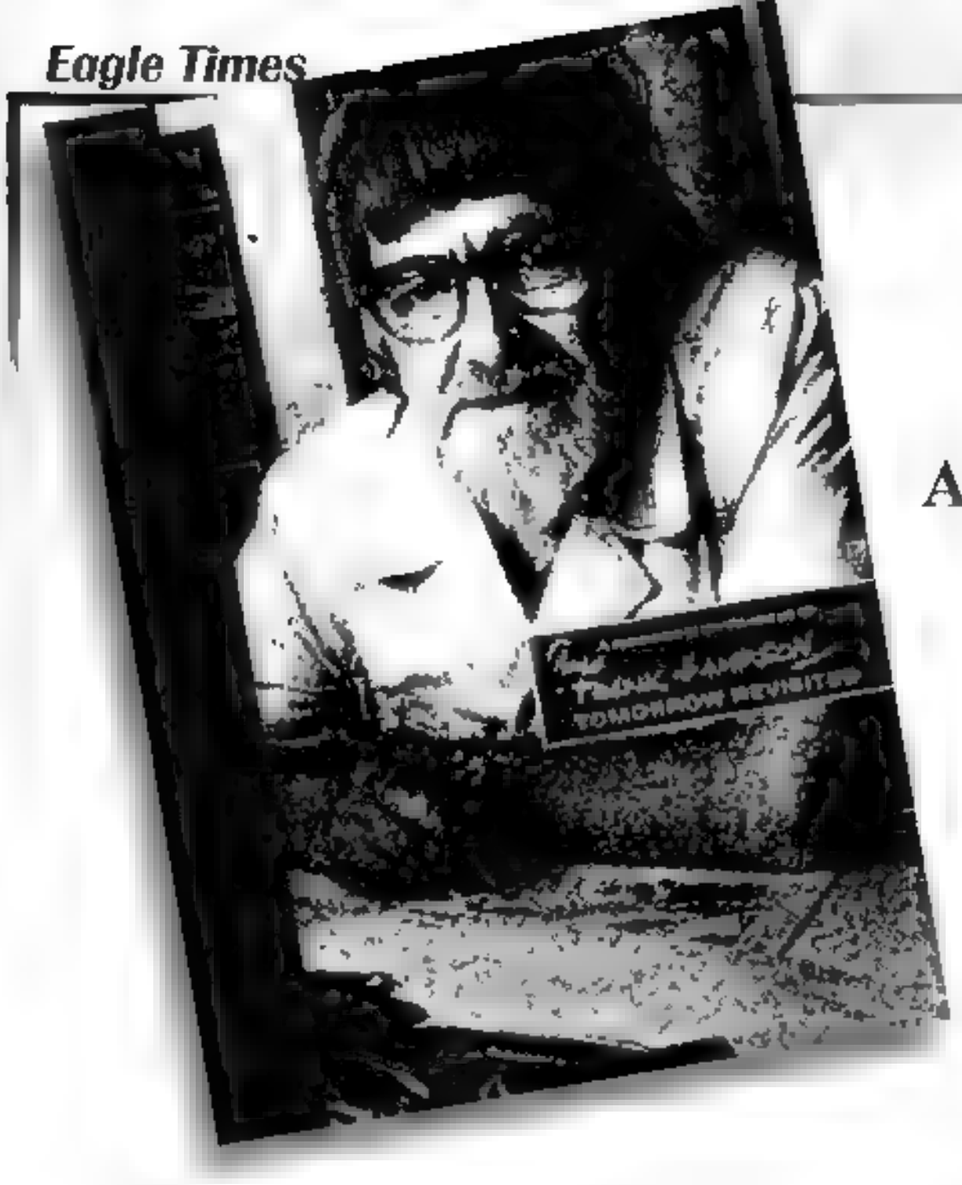
EXTRON: Ahhhh!

END MUSIC

Announcer: (V/O) Can Dan and Digby escape from the wreckage of their doomed ship, as it continues it's dive of death into the abyss? Listen again at the same time tomorrow, to Dan Dare: Pilot of the Future. ❑

BUT WHY NOT? BOB, YOU'RE HIDING SOMETHING!
I-I-IT WASN'T TRUE. HAD A BLANK DAY- HAVEN'T MADE A THING. BEEN DOING BADLY LATELY - ALWAYS SO TIRED! I THINK I'LL SEE THE DOCTOR
AT THE DOCTOR'S
EVEN WAKE TIRED, AFTER 8 OR 9 HOURS SLEEP!
THEN YOU HAVEN'T HAD SOUND SLEEP. IT'S NOT THE LENGTH OF SLEEP BUT THE KIND OF SLEEP THAT MATTERS. ONLY SOUND SLEEP RESTORES OUR ENERGY - AND THAT'S WHAT YOU NEED, MR. HARPER; TRY HORLICKS EVERY NIGHT
AND SO HORLICKS EVERY NIGHT
SOME TIME LATER
ALL RIGHT, SEND ME ALONG TWO CASES!
THE NEXT BOARD MEETING
- AND NOW - THE QUESTION OF THE NEW DISTRICT SALES MANAGER. I RECOMMEND HARPER
YES, EVERY TIME. HE'S RECOVERED ALL HIS OLD GO
I AGREE!
YES, I HAD TO TELL ANNE THE TRUTH AT LAST - I'M GLAD I DID, FOR IT MADE ME DECIDE TO SEE THE DOCTOR. HE TOLD ME I NEEDED SOUND SLEEP TO RESTORE MY ENERGY, AND ADVISED HORLICKS.
IT MADE A NEW MAN OF ME. WHY DON'T YOU TRY IT?
HORLICKS

Horlicks advertisement from Picture Post
Art: John Worsley



Tomorrow Revisited

A review by Will Grenham of

Alastair Crompton's "celebration of Frank Hampson"

Late last year, and within the space of a few weeks, two books related to 'Dan Dare' were published. My review of the first, Daniel Tatarsky's *Dan Dare The Biography* appeared in *Eagle Times* Vol 23 No 4. The second is Alastair Crompton's *Tomorrow Revisited*, or to give it its full title *Tomorrow Revisited: a celebration of the life and art of Frank Hampson.* Comparisons between the two books may seem inevitable, but I find their scope and purpose different, so I will avoid making any critical comparison.

Besides, there is another comparison to be made. In 1985, shortly after the death of his subject, Alastair Crompton had published a book entitled *The Man Who Drew Tomorrow*, on the subject of "how Frank Hampson created Dan Dare, the world's best comic strip." In *Tomorrow Revisited*, as implied by the title, he returns to the same subject matter. It is inevitable therefore that comparisons of *Tomorrow Revisited* with the earlier book will be made; indeed, one might ask, "having bought the first book in 1985, why should I buy the same thing over again?" Well, I have, and hopefully I can dispel any reservations other owners of *The Man Who Drew Tomorrow* might have. There is plenty for you in this book that was not in the earlier book.

In his introduction, Alastair starts with a quote from Oscar Wilde: "Every great man nowadays has his disciples, and it is usually Judas who writes his biography". He then declares that his book is not a biography, although it clearly has a lot of biographical content, and he states his rationale for revisiting the subject. With 25 years of water under the bridge, by his own admission, he believes now "that the first edition of this book ... was a slightly fourth form hagiography, showing my subject through rose coloured glasses, and allowing him to make claims which in this edition I am forced to question". But while he might not take Hampson's every claim with so much credence these days, he also declares that he is "not Wilde's Judas". He might have said (though he doesn't) that he provides no Brutus to Hampson's Caesar, for he gives no stabs in the back, either. There are many shades, which he tries to fill, and in this edition he is more careful (objective?) about how he spreads the blame and the glory, while remaining sympathetic to his subject. This is, after all, a celebration of the man who created and produced 'Dan Dare' for a nearly a decade, and who, in 1975, was crowned by his peers as Prestigioso Maestro - the World's Best Comic Artist since the Second World War.

The text has been "totally rewritten", not to imply that everything changed was "wrong", nor to imply that you won't find repeated sections of text - you will - but often he finds a different way of telling his, or rather, Hampson's, story.

Having a similar page-count to the earlier edition, *Tomorrow Revisited* is slightly larger, with about an inch greater height. (It is also considerably thicker, but otherwise slightly smaller, than the volumes in Titan Books, *Dan Dare* reprint series.) *The Man Who Drew Tomorrow* had a dustjacket; this does not, but the Bookshop Edition has a very attractive red cover using black and white pictures of Hampson in his later years. Inside, the front and rear endpapers include in their design the information that would usually be on the fold-in elements of the jacket. The text layout is entirely different, with much use of inset colour, and the most noticeable impact from leafing through the book is the many examples of artwork reproduced from original illustration boards.

The original book had 216 pages of which only 24 contained colour. The latest has a few more pages overall, but this time more than half contain colour. Around 70 pages are full-page colour and, of those, around 35 reproduce artwork from complete original artboards. Other pages have examples of single frames of original art, which really show the detail that went into the drawings. Most of the artwork is from 'Dan Dare', but there are also examples from 'The Great Adventurer', 'Tommy Walls', 'Rob Conway' (black and white) and 'The Road of Courage'.

Since the original artwork reproduced in *Tomorrow Revisited* is largely from Paul Stephenson's (the publisher's) extensive collection, most of these illustrations appear for the first time. They are superbly reproduced. Anyone who has never seen a page of original Hampson-produced 'Dan Dare' artwork will be amazed at the detail that went into every frame of each week's episode - detail that was sadly lost in the printing of *EAGLE* - as can be seen by comparing the examples in *Tomorrow Revisited* with their counterparts in Titan Books' *Dan Dare* reprint series (where 'Dan Dare' pages from *EAGLE* are reproduced at a similar size).

The book also includes biographical pictures, photographs of the models built to help the Dan Dare Studio to

visualize scenes, equipment and characters, photographs of members of the Studio posing for particular frames of the strip, sketches from Frank Hampson's studio reference sheets and notebooks, and some of the merchandising that spun off the character 'Dan Dare'. Although, inevitably, some images from the earlier book are reused, a large proportion of the visual content of *Tomorrow Revisited* is different from the old.

Something not previously published (in book form - some have appeared previously in *Eagle Times* and/or on Alastair's 'Lost Characters of Frank Hampson' website) is a collection of "strips that never were". These, mostly, are strips that Hampson was commissioned to create after 'The Road of Courage' but were never developed since he was dismissed by the new management. The original artwork is lost, but they were photocopied by "someone in The Mirror Group" in the 1960s and partial restorations made from copies (of the copies) are presented. The quality of this "lost" artwork only emphasises the genius of Frank Hampson and the tragedy that beset him after *EAGLE*.

For the pedantically inclined (this is after all a critical review, and nothing in this world is perfect!) I did spot a few errors, eg.

A caption below a reprint of the first published 'Dan Dare' page (*EAGLE* No 1) refers to "The first ever page of Dan Dare At this early stage Hampson wasn't into his stride and drew all the frames the same size". Clearly the frame sizes vary on the page, and the caption should refer to the dummy page of 'Chaplain Dan Dare', which appears on the opposite page!

Frank Humphris, the (third) artist on *EAGLE*'s 'Riders of the Range', is quoted at one point but his name appears as "Humphries". (A mistake not unknown elsewhere)

Bruce Cornwell appears at one point as "Cornwall". (Another mistake not unknown elsewhere!)

Hampson's 'Modesty Blaise' samples are shown, along with the statement that "what you see here is a row of Hampson's Modesty, followed by a row of the same strip drawn by Jim Holdaway."

There is no Holdaway art shown (though it can be seen on the Lost Characters of Frank Hampson website!)

I suspect that at least one page of artwork (from 'The Road of Courage') has been reproduced at slightly the wrong aspect ratio ("squashed" in the horizontal)

The above criticisms aside, for anyone newly interested, or renewing their interest, in Frank Hampson and 'Dan Dare', or more generally having an interest in the history and development of sequential graphic art (the posh name for "comics"), *Tomorrow Revisited* surely is a "must read", and its illustrations are a "must see". It provides a visual treat, being adorned with illustrations including, as I have indicated, many full-page examples that are reproduced from original artwork.

There are two versions of the book, the standard Bookshop (or Trade) Edition, which I have reviewed, and a Limited (to 100 issues) De Luxe Edition, which I believe is internally identical with the Bookshop Edition, but is leather bound and comes in a leather presentation case with an original 'Dan Dare' illustration by Don Harley, a print by Andrew Skilleter and a Certificate signed by Alastair Crompton, Peter Hampson, Andrew Skilleter and Don Harley.

I said I would avoid critically comparing *Tomorrow Revisited* with *Dan Dare: The Biography*, and so I shall. They are sufficiently different in scope that any serious student of the story of *EAGLE* and 'Dan Dare' should read both books. If you are new to this, I would recommend reading *Dan Dare: The Biography* first, as a primer, but you might want to steal a look at *Tomorrow Revisited* before you begin - if only for the wonderful artwork. ❑

Tomorrow Revisited: A celebration of the life and art of Frank Hampson is published by PS Art Books in two hardback editions:

Deluxe Slipcase Edition (ISBN 978-1-84863-122-9) at £299.95

Standard Trade Edition (ISBN 978-1-84863-121-2) at £29.99

AN EAGLE WORDSEARCH

compiled by David Gould

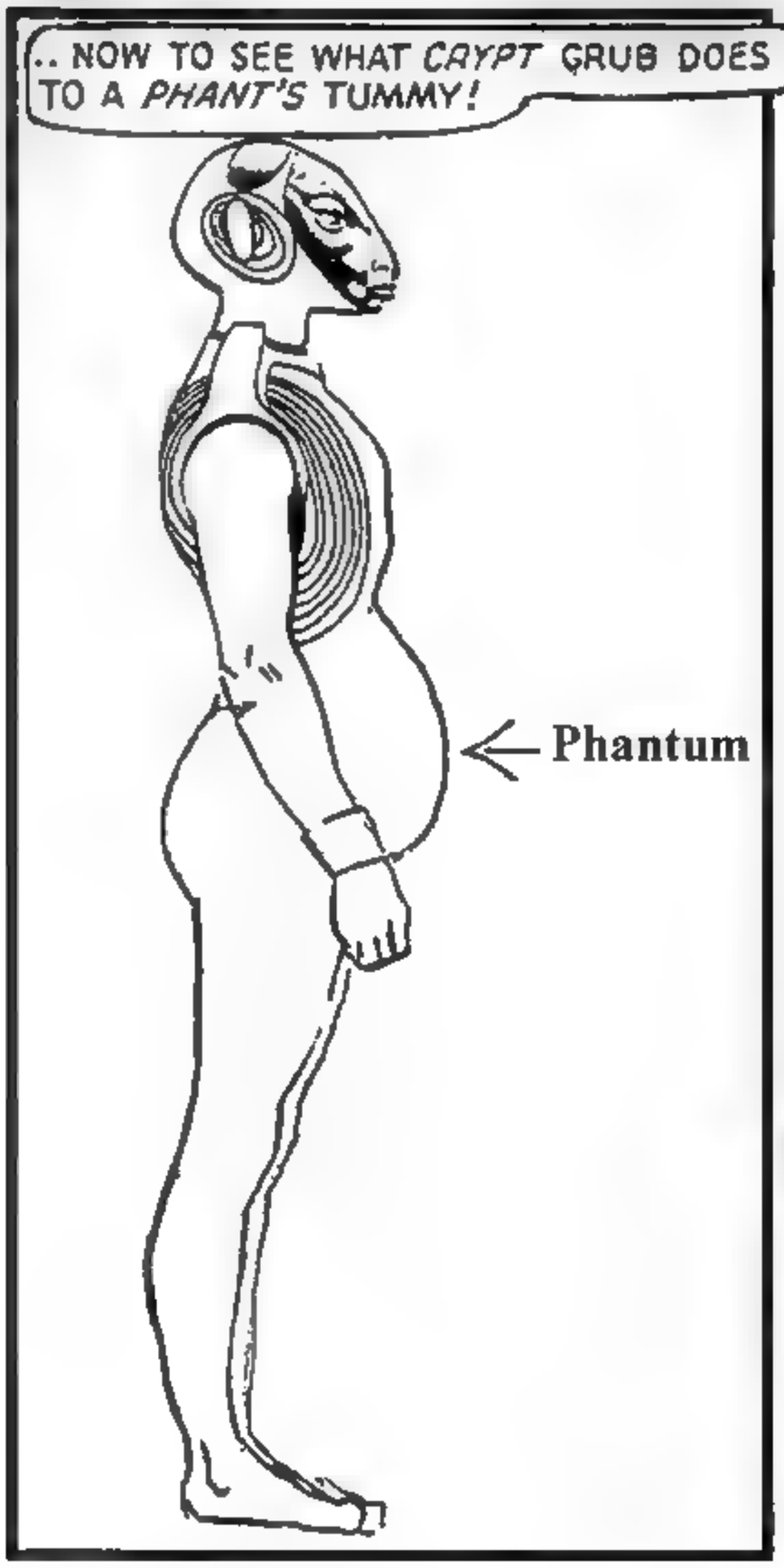
S	G	N	I	T	S	A	H
J	R	E	H	S	I	F	A
A	M	E	U	H	V	D	M
C	S	N	H	O	O	E	P
O	E	E	R	R	R	A	S
V	M	A	T	T	M	T	O
A	I	A	N	Y	G	H	N
H	N	O	O	M	D	E	R

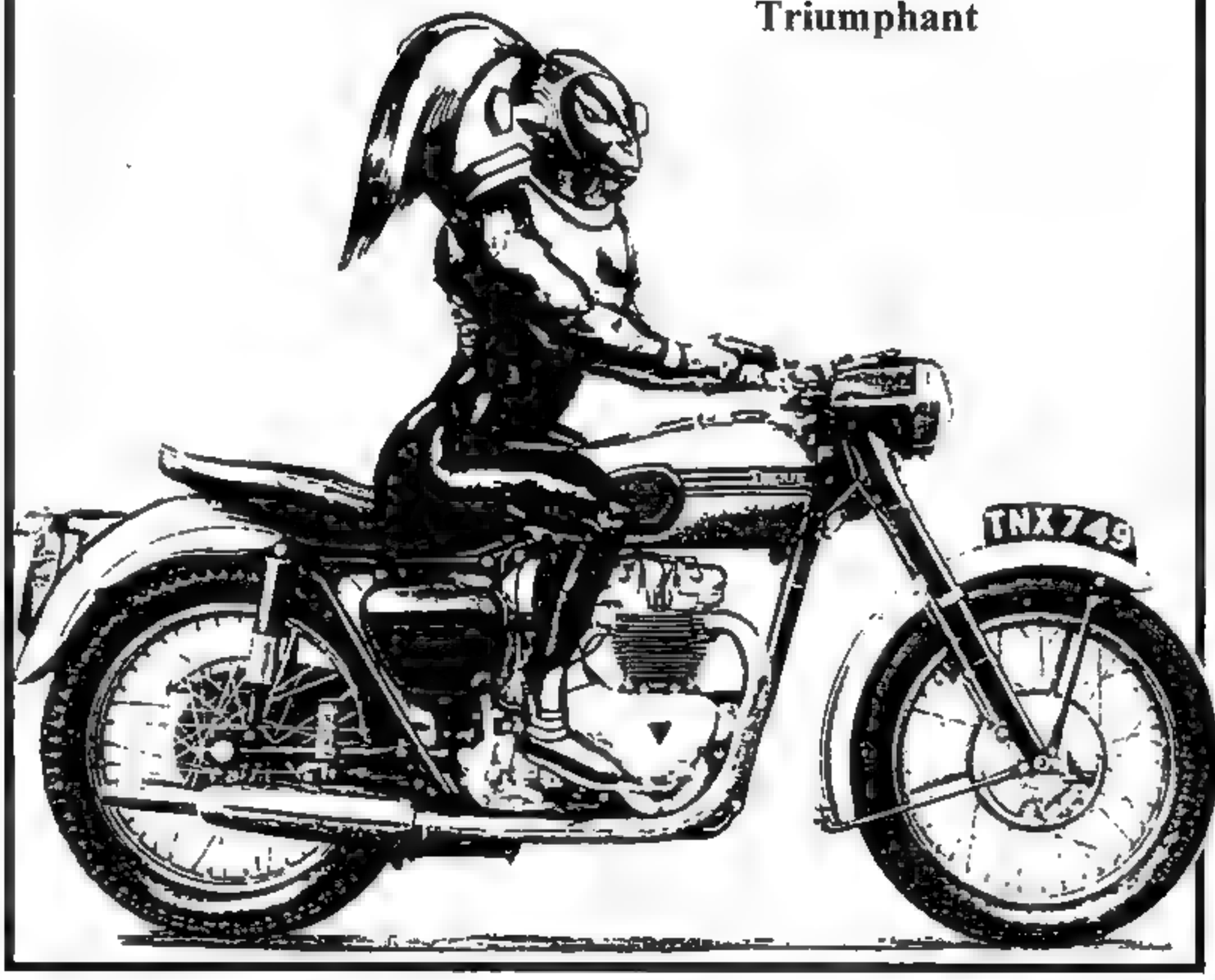
Cross through the words as you find them. The remaining letters spell out the name of *EAGLE*'s scientific adviser.

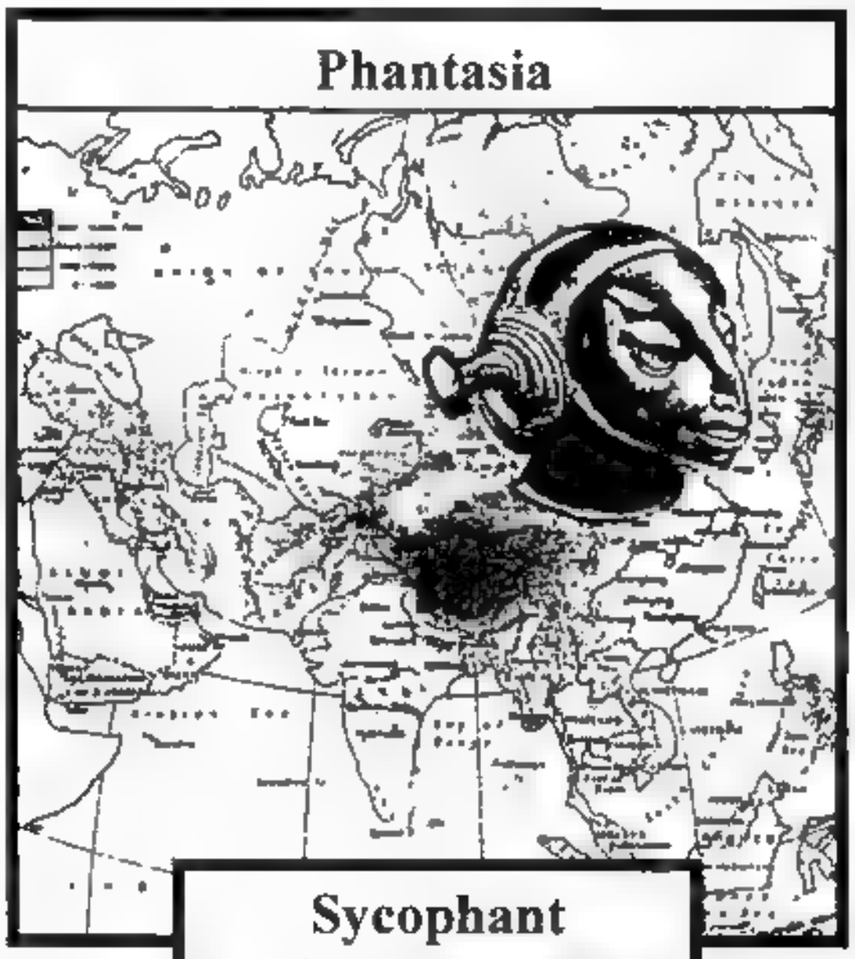
1. Douglas Edward's surname is also a Sussex coastal town.
2. This Frank once worked for the Post Office.
3. Alternative name of Hesperus, the Evening Star.
4. Tommy Walls adversary Dr Abel.
5. "Vertically-challenged" cowboy.
6. Asteroid 2345.
7. "Apoplectic teddy-bear".
8. Welsh Dare.
9. Centre-spread angler?
10. Brave ruler of Mars.
11. The Dapon crashed to his - .

Solution to previous Eagle Wordsearch (*ET* Vol 23 No 4): Gerald Haylock

Phonetic Phant







Sent in by Sid Clark

In Search of "Redmill"

by
Will Grenham

For a long time, very little has been known about *EAGLE*'s Cutaway artist, Hubert Redmill, including, for certain, where and when he was born. Even the Christian name of the man who simply signed his work "Redmill" was a mystery to many of us. In this article I have attempted to collect as much information as I can, including the results of some personal (and ongoing) research. Where there is speculation on my part I hope it will be clear what is fact and what is surmise. If anyone can add any information or, indeed, correct any of the content, please let me know.

Neither "Hubert" nor "Redmill" are particularly common names and put together they are rare, which aids searches of Birth Marriage and Death records (not allowing for the inaccuracies that can occur in the original records, or their transcription to various databases - which can, and has, resulted for example "Redmill" being rendered as "Rodmill" on at least one occasion!).

A search of the online BMD register for "Hubert Redmill" indicates that a person of that name was registered as born at West Ham, Essex, in the latter part of 1916, and further evidence relating to the area of Hubert Redmill's location (Herts/Essex) when he acquired his flying certificate indicates this could indeed be the "Redmill" who would later draw cutaways for *EAGLE*.

FLIGHT, July 27, 1939.

THE ROYAL AERO CLUB

News and Official Notices for the Week Ended July 22

German Air Law

UNIFICATION of air law and general procedure for dealing with all aircraft matters throughout the Greater Reich proceeding rapidly. In pursuance of the decree about the incorporation of Austria and the Sudeten areas into the German Reich a second ordinance has been issued laying down that the German laws relating to various aviation matters are now in force in Ostmark and the Sudeten German area.

Germany is not a signatory to the International Convention for Air Navigation and in consequence she is able to regulate internal traffic without reference to international methods if she wishes. In general, however, German air law conforms in principle to that of international air law. Although Germany is not a signatory to the Convention, numerous agreements between her and other countries are in force which take the place of the Convention.

Model Tea

A RECEPTION at the Royal Aero Club was held on Friday, July 21. It was a tea for some 100 competitors comprising the eight national teams who had entered the model glider competition for the cup presented by King Peter of Yugoslavia. The teams were given tea in the large dining room overlooking Piccadilly. Large numbers of new models have been constructed for these competitions and in the Club entrance hall there stood many cases containing models forwarded from abroad. The cups were received at the Royal Aero Club by the Chairman Sir W. Lindsay Everard, M.P., and by Dr. A. P. Thurston President of the Society of Model Aeronautical Engineers.

Deauville Record

NEARLY 200 entries for the Deauville and Plantagenet Air Rallies in France had been received at the closing date this week. The Deauville Rally has proved in the past to be one of the most popular events with British private owners and this year the entry lists showed no fewer than 65 different aeroplanes.

The Plantagenet Rally was being held for the first time. The events will be followed this coming week-end by the Deauville-Vichy-Cannes Rally, organised by the Cannes Aero Club, and the Frankfurt International Flying Meeting.

Gliding Contests

A GENERAL view of the National Gliding Contests which were concluded at Great Hucklow near Buxton on July 16, is that big steps in both the popularity and the technique of soaring have taken place during the past twelve months. In spite of very poor weather with low clouds and often rain, some remarkable flights were made. They included a flight to the sea of 160 miles, the longest ever made during a National Gliding Contest, by Mr. Christopher Nicholson, who came out first in the final results, closely followed by Mr. P. Wills; and a batch of 16 cross-country flights all made in one day and covering an aggregate of 583 miles. Mr. Nicholson flew from Great Hucklow to Southend airport where he landed six hours later. On the way his greatest height was 5,000ft. above the level of his starting point. He passed through 15 different clouds during the journey but was never flying blind for more than 10 minutes at a time.

Aviators' Certificates

No.	Name	Club or School	Date
19,080	Samuel William Chance	Airwork Flying Club	16.7.39
19,082	Harold Easton Sturgiss	Airwork Flying Club	16.7.39
19,083	Benjamin Lewis Brown	Lancashire Aero Club	16.7.39
19,084	Cyril Tenworth	Lincolnshire Aero Club	11.7.39
19,085	[illegible] Butterfield	Lincolnshire Aero Club	14.7.39
19,086	[illegible] George Arnold	Northern Aviation Club	11.7.39
19,087	Arthur St. [illegible] obbs	Isle of Wight Flying Club	11.7.39
19,088	John [illegible]	Ipswich Aero Club	1.7.39
19,089	Brian Edward Lyttlebury	No. 20 E. and R.F.T.S., Gravesend.	10.7.39
19,090	Francis William Seed	Blackpool and Fylde Ae.C.	11.7.39
19,091	Cecil Walton	Blackpool and Fylde Ae.C.	10.7.39
19,092	Thelma Margaret Bubbermidge	Malling Aero Club	12.7.39
19,093	Ralph Richmond Brown	Herts and Essex Ae. C.	1.7.39
19,094	William Rayner Sharp	Thanet Aero Club	12.7.39
19,095	Robert Thomas Hargreaves	Southend Flying Club	12.7.39
19,096	Frederick Charles Crozier	Southend Flying Club	12.7.39
19,097	Stanley Seward Marples	Kent Flying Club	13.7.39
19,098	Robert Thomas Woods	Hampshire Aero Club	1.7.39
19,099	John [illegible]	[illegible] Jeswell	Southend Flying Club	17.7.39
19,094	Victor Broughton Sturge	...	Midland Aero Club	...	17.7.39
19,095	Hubert Redmill	...	...	...	Herts and Essex Ae. C....	17.7.39
19,096	Frederick Charles Crozier				Herts and Essex Ae. C	17.7.39
19,097	Henry Kircher Knight	South Coast Flying Club	13.7.39
19,098	John Orme Kerrison	South Coast Flying Club	13.7.39
19,099	[illegible] Veitch	South Coast Flying Club	13.7.39
19,100	Ronald William Brownridge	York and Leeming F.C.	13.7.39
19,101	Alfred Claude Herring	Southend Flying Club	13.7.39
19,102	Frederick Charles Barnes Wallet	Southend Flying Club	13.7.39
19,103	Thomas William Clayton.	Hull Aero Club	13.7.39
19,104	Charles Vernon Kerr	Hull Aero Club	13.7.39
19,105	George Harold Stothard	Hull Aero Club	13.7.39
19,106	Arthur Leighton Patterson	Romford Flying Club	13.7.39
19,107	Wilfred Earle Nixon	The Havilland School of Flying	13.7.39
19,108	Norman William Hodgson	Reading Aero Club	14.7.39
19,109	Arthur George Vivian Hale	Cardiff Aeroplane Club	14.7.39
19,110	Reginald Bruce Cope	Cardiff Aeroplane Club	14.7.39
19,111	Edward Hayman Morrison	Autogiro Flying Club	14.7.39
19,112	John Wilfred Gandley	Airwork Flying Club	14.7.39
19,113	[illegible] Edward Shearmur	Airwork Flying Club	14.7.39
19,114	Thomas Stonaforth Arrand	Doncaster Aero Club	14.7.39
19,115	Ronald Douglas Cockayne	Tollerton Aero Club	14.7.39
19,116	Jack Wellmot	Bedford Aero Club	14.7.39
19,117	David James Davies	Bedford Aero Club	14.7.39
19,118	John Bone	Plymouth and Dist. Ae. C.	14.7.39
19,119	Reginald Walter Brideman	Weston Aero Club	14.7.39
19,120	William Harold Watson	Strubby Aero Club	14.7.39
19,121	William Thorne	Strubby Aero Club	14.7.39
19,122	[illegible] avis Powell	Wiltshire Flying Club	14.7.39
19,123	Leonard George Bowhay-Saunders	Isle of Wight Flying Club	15.7.39
19,124	Henry Peter Allingham ...	Malling Aero Club	15.7.39
19,125	Eva Victoria Alexandra Hill ...	Cardiff Aeroplane Club ...	15.7.39
19,126	Robert Falcon Scott Lawrence ...	York and Leeming F.C.	15.7.39
19,127	Vivian Egerton Saunders... ...	Cinque Ports Flying Club	15.7.39
19,128	Reginald Simpson Farmery	Hull Aero Club	17.7.39
19,129	Jean Rose	Airwork Flying Club	17.7.39
19,130	Horace Bertram Bath	Airwork Flying Club	17.7.39
19,131	Douglas John Robert Craig	Airwork Flying Club	17.7.39
19,132	Geoffrey John Sedon	Lincolnshire Aero Club	17.7.39
19,133	Charles William Bartop	Lincolnshire Aero Club	17.7.39
19,134	Stanley Richard Atkins	Northants Aero Club	17.7.39
19,135	Kenneth Storey Morton	Newcastle Aero Club	17.7.39
19,136	Frank Heywood	Lancashire Aero Club	17.7.39
19,137	Lenox Atha Thomas Hawker	Exeter Aero Club	17.7.39
19,138	George Rutherford Callaghan ...	No. 23 E. and R.F.T. School Rochester	18.7.39
19,139	Donald McIntosh Gray ...	No. 24 E. and R.F.T. School Stapleford	18.7.39
19,140	John Walker Fowlie	Midland Bank Flying Club	18.7.39
19,141	William Gavin Naismith	Plymouth and Dist. Ae. C.	18.7.39
19,142	Alfred John Edward Finch	Southend Flying Club	18.7.39
19,143	James William Webber	Southend Flying Club	18.7.39
19,144	Peter Arthur Vere Dolleymore	London Air Park F.C.	18.7.39
19,145	John Joseph Walsh	Bristol and Wessex Ae. C.	18.7.39
19,146	Charles Frederick Broucker	Horton Kirby Flying Club	18.7.39
19,147	Lesley Cairns Murray	Horton Kirby Flying Club	18.7.39
19,148	Ronald Arthur Robert Child	Luton Flying Club	19.7.39
19,149	Norman Clifford Lewis	Luton Flying Club	19.7.39
19,150	Douglas Arthur Watterson	Inverness Flying Club	19.7.39
19,151	James Greig M'Angbric	Scottish Flying Club	19.7.39
19,152	Donald Macdonald Bruce	Scottish Flying Club	19.7.39
19,153	Rowland Victor Rushton	Northants Aero Club	19.7.39
19,154	Norris Victor Marshall	Redhill Flying Club	19.7.39
19,155	Vivian Oliver St. Clair Maitland	Autogiro Flying Club	19.7.39
19,156	Lionel Jack Poulton	Wiltshire Flying Club	19.7.39
19,157	Margold Deane-Drummond	Witney and Oxford Ae. C.	19.7.39

***Flight* records Hubert Redmill acquiring his Aviator's Certificate in 1939**

The record of Hubert Redmill's birth registration indicates that his mother's maiden name was Auvache. This initially led me (erroneously) to believe that Hubert Redmill's parents were William Arthur Redmill (b. 1879 in Ware, Hertfordshire) and Alice Redmill (nee Auvache, b. 1876 in West Ham, Essex). They were married in West

Ham in September 1901, and between 1903 and 1911 had six children, five of whom were recorded in the 1911 census, the last presumably born after the census was taken. Hubert, then, would have been a seventh child in this line.

However, I chanced to find that there was another Redmill married to an Auvache, although due to another transcription error, her name appeared as "Anvache" in a particular database, and therefore she did not appear in my initial Redmill-Auvache marriage searches. It is now clear from the records that (this) Hubert Redmill's parents were George Walter Redmill (born W. Ham, 1885) and Ethel Redmill (nee Auvache). Ethel was born in W. Ham in 1887, and was, I believe, a younger sister of the aforementioned Alice!

George and Ethel were married in 1912. Hubert was registered as born to them in December 1916, and as far as I can ascertain, he was their only offspring. I have no information on Hubert Redmill's education, but his home seems to have remained in the West Ham/Essex area until at least the opening of the Second World War, when he would have been 23.

As war approached, he clearly developed an interest in flying as he took flying instruction. As reported in *Flight* (27th July, 1939), he acquired his Aviator's Certificate (No. 19095) on 17th July 1939 at the Herts and Essex Aircraft Club.

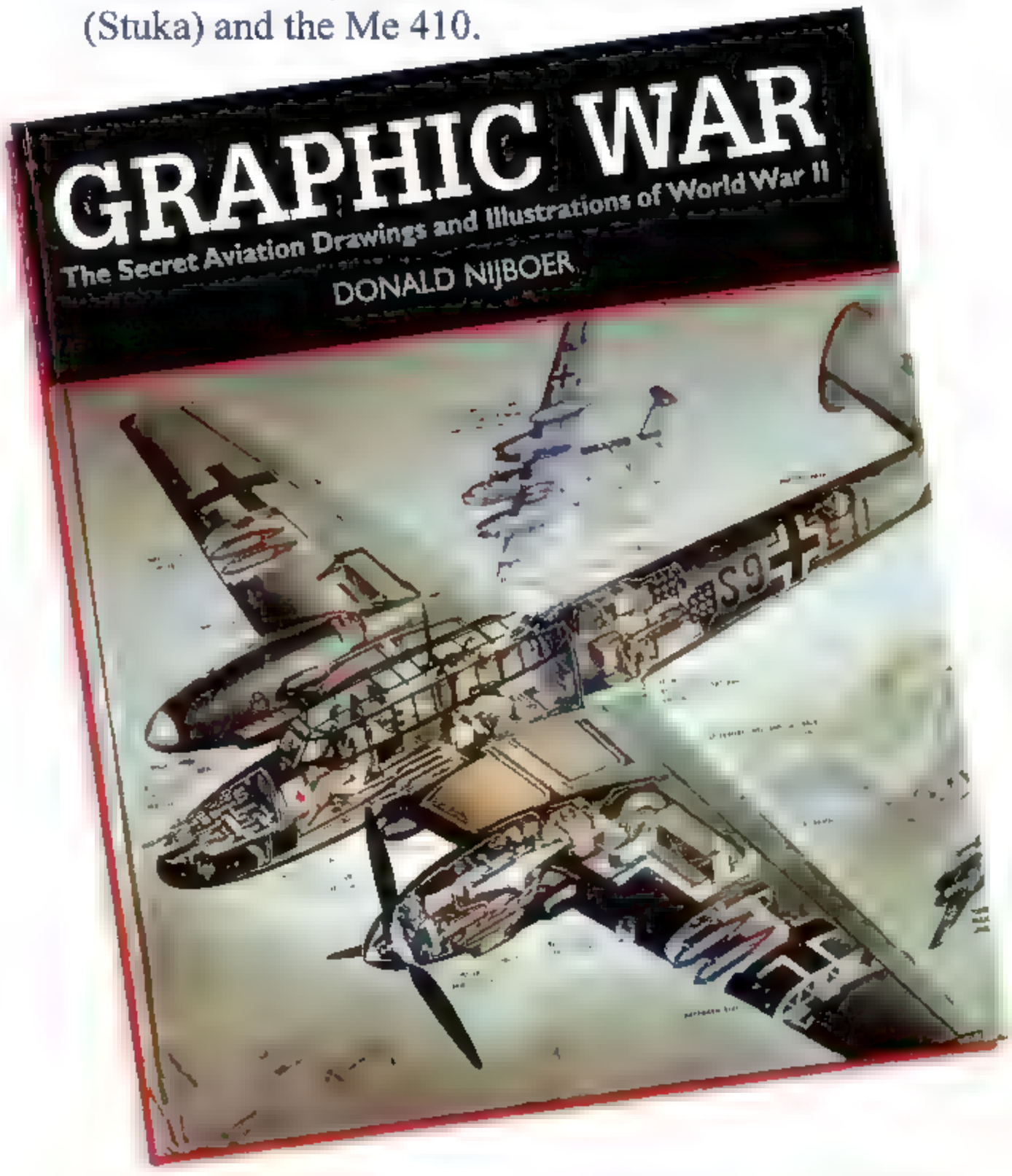
Thus, before the war began, Hubert Redmill may have been intending to join the RAF. He could fly but, whatever his intentions when he gained his certificate, the form of his war effort was not to be as a pilot. By 1939, he would have received some training as a technical artist or draughtsman (and possibly, at the age of 23, had already started a career in that direction?). Certainly, it was his skill as an artist, rather than as a pilot, that determined the subsequent nature of his war effort.

Few of the many artists appointed to record the progress of the War were capable of producing accurate, operationally useful diagrams of enemy aircraft. But Hubert Redmill was recruited to be one of the few.

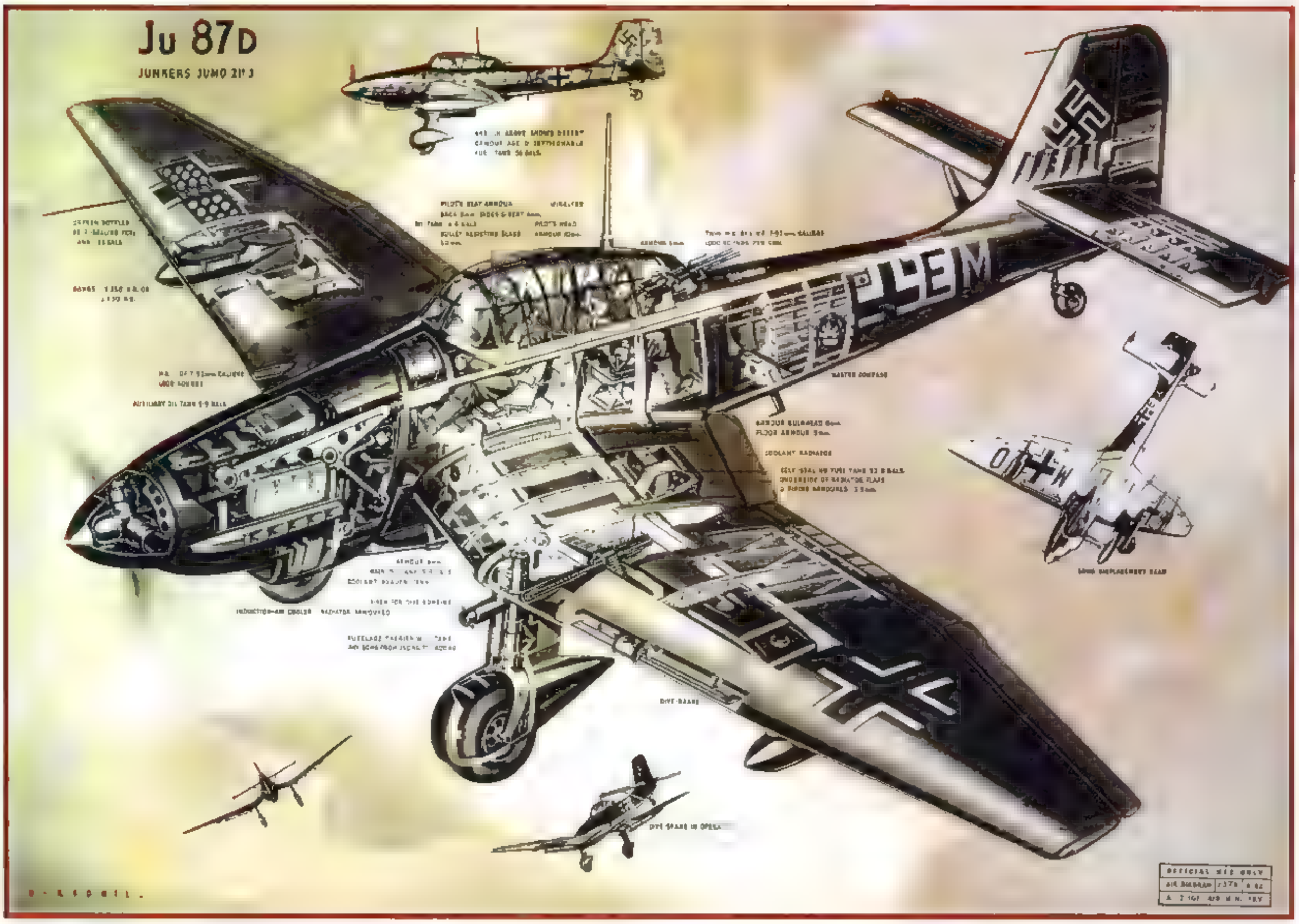
Before and during the early part of the war, accurate information and detailed drawings of enemy aircraft and their weapons systems were scarce to nonexistent. The sources for much of the UK Government's aircraft systems information were illustrations culled from open literature, magazines such as *Flight* and *The Aeroplane*. According to 'The Sword and the Pen', an article by Donald Nijboer, which appeared in *Flight Journal* (October 2007), Hubert Redmill was one of three technical artists approached in May 1939 to join MI6, Air Intelligence Branch. The others were Peter Endsleigh Castle and Kerry Lee. In the book *Graphic War* by the same Donald Nijboer, it appears that Endsleigh Castle was the first to be recruited (in May 1939). Redmill actually joined some months later, in early 1940, and Lee in February 1941:

> *"To cover the true nature of their work, all three were hired as cartographers. All were gifted artists, and each was able use his talents in the creation of well-known posters of aircraft and equipment of the German Luftwaffe. These posters were vital to the RAF, Anti-Aircraft Command, the Army, Navy, Observer Corps, Air Raid Precautions, the Home Guard and anyone else who had to be familiar with the enemy's equipment and performance."*

Some examples of all three artists' work can be seen in *Graphic War*, including a cover illustration identified in the credits as a "highly detailed cutaway drawing by Hubert Redmill" [which] "shows the Me 110 in the fighter-bomber role..." The illustrations inside include Redmill's renditions of the Me 109F, the Me110G (as used on the cover), the Ju 87D (Stuka) and the Me 410.



Graphic War, cover illustration: "Me 110 by Hubert Redmill"



Grahic War: Ju 87D (Stuka) by Hubert Redmill

Another book, *Luftwaffe: The Allied Intelligence Files* by Christopher Staerck and Paul Sinnott, contains three further Air Intelligence drawings of German WWII aircraft by H. Redmill. These are initial sketches of the Me 262 and the Ar 234, both dated December 1944, and the FWTa154, dated 23rd March 1945.

Luftwaffe: The Allied Intelligence Files (title page) - "Initial AI sketch of AR 234 by H. Redmill (Dec 1944)"

"Initial AI sketch of Me 262 by H. Redmill (Dec 1944)"

"SPEARHEAD" AIRLINER

Futurist Transport with Four Turbines Driving Contra-rotating Pusher Airscrews

INDICATIONS are not lacking that aircraft with swept-back wings will be a feature of design as speeds approach the supersonic barrier. Straws show which way the wind is blowing. Already a number of futurist designs of small single-seat aircraft have been evolved, and examples have been flown successfully in this country, in Germany and in America. German technicians early recognized the importance of swept-back (or swept-forward) wings to delay and reduce compressibility effects, and were carrying out a comprehensive programme of wind-tunnel experiments. In some cases the smaller aircraft with pronounced sweep-back have been announced as forerunners or prototypes of larger craft in view.

An impression of a "tailless" design of air liner of 120 to 150ft span with large sweep-back to the wings and propelled by four gas-turbine units, each of some 3,000 h.p., submerged in the wings, is the subject of the accompanying drawing. Air is induced via the span-wise slots arranged at the point of maximum thickness of the wing to effect control of the boundary layer. The conception is offered in response to the requests of many readers who have invited drawings of possible types of large-scale liners of the future and embodies features now being actively examined and studied by aircraft project engineers. The possible future types of aircraft are of great interest to flying enthusiasts.

The adoption of swept-back wings on a project not intended for sonic—or even near-sonic—speeds may cause some surprise. It has already been explained however, that shock waves may be formed on structures travelling at less than the speed of sound, provided the local speed on some part of the body exceeds that of sound. In Germany a number of designs existed of swept-back and swept-forward wing aircraft which had an ultimate speed of some 500 to 550 m.p.h. Teutonic engineers had proved that very great advances in critical Mach number are possible for wings having large degrees of sweep-back. On the other hand, low-speed problems become difficult with an aircraft having wings with an angle of sweep-back of the order of 65 deg or 70 deg, nor are the constructional problems involved in the wing attachment easy of solution.

Nevertheless, in the absence of practical designs, and as a foretaste of the shape of transport aircraft to come, the projected design is proffered for study and comment. Pending the perfection of large pressurized cabins of proved reliability (and that in itself is a bigger problem than is generally realized) the operational range and altitude of commercial aircraft will almost certainly be shorter and lower than recent prognostications would suggest. For that reason the turbine-aircrew combination is expected to enjoy a useful life during an intermediate period, which will eventually lead to pure jet propulsion and the flying wing.

In the suggested design illustrated (the drawing was executed by H. Redmill from rough sketches prepared by *Flight*) which, it will be observed, has contra-rotating pusher-type airscrews to each turbine, the sweep-back is of the order of 45 degrees.

The effectiveness of ailerons and flaps decreases rapidly with increased sweep-back, and directional stability being affected, considerably more fin area is necessary than in the case of a straight-wing design. G. S

Flight 7th November, 1946

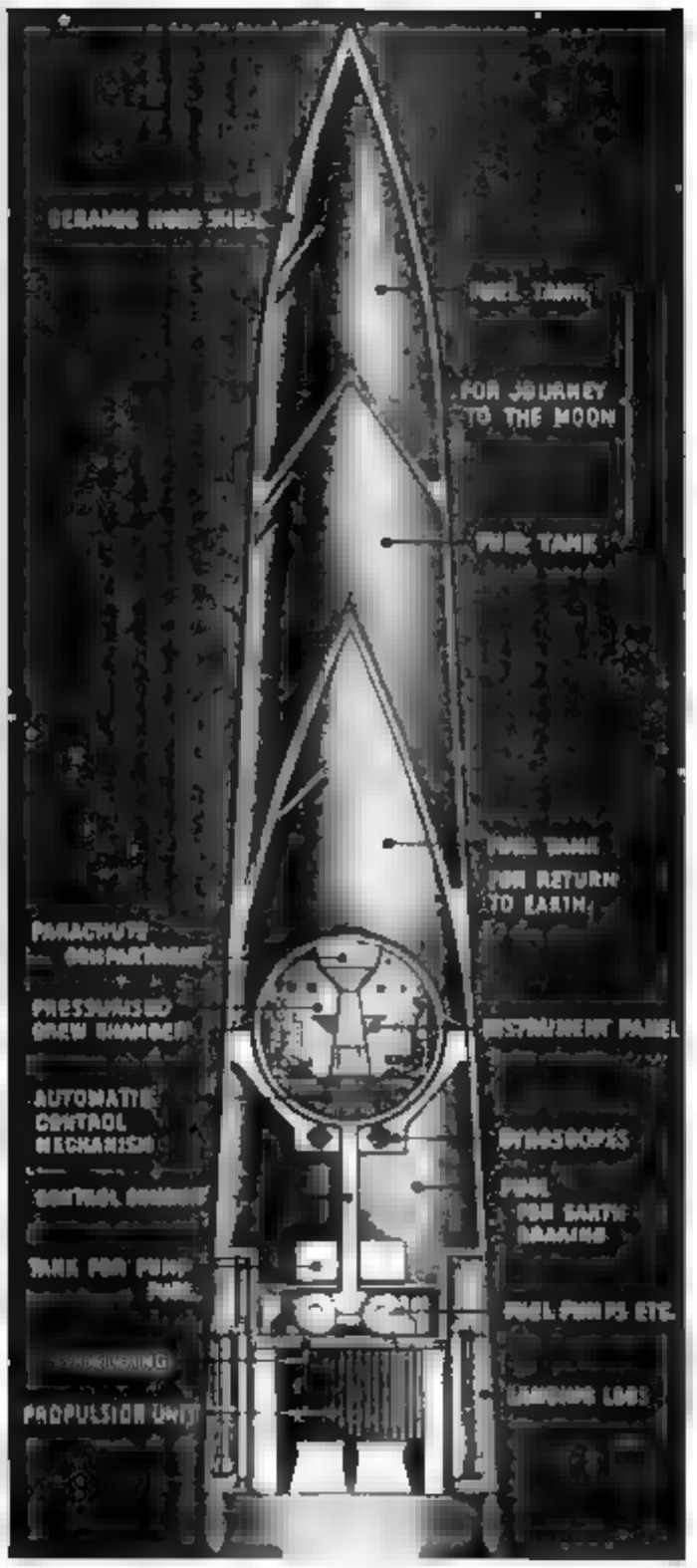
After the war Redmill's contribution to the war effort was recognised in the New Year's Honours List. The Sixth Supplement to the *London Gazette* Number 37412, published 28th December 1945 (and dated 9th January 1946) recorded, in presenting the King's New Year's Honours List, that Hubert Redmill, "Temporary Draughtsman, Air Ministry", was awarded the British Empire Medal (Civil Division).

The war over, Hubert Redmill, BEM, began (or possibly resumed?) a career in technical journalism, as a writer and artist, presumably operating as a freelance. His work appeared in various publications, the earliest that I have found being an article which appeared in *Flight* magazine in the issue dated 7th November 1946. Titled '"Spearhead" Airliner', the article features a "futuristic aircraft design illustrated ... by H. Redmill from rough sketches prepared by *Flight*."

Before being commissioned to draw for *EAGLE*, he also drew for *Collins Magazine for Boys and Girls*. Two Hubert Redmill illustrated articles from 1948-1949 appear in *Collins Magazine Annual Volume 2*, which collects articles published in the magazine from July 1948 to March 1949.

'Reaching for the Moon' by Harry Harper has two black and white illustrations. The first is a cutaway diagram of a lunar rocket, "following design investigations by K.W. Gatland" (The latter is mistakenly identified as the illustrator in the Annual's index.) The second illustration depicts explorers on the moon and the rocket in which they have landed amongst the mountains of the moon.

'Airborne Guinea Pigs' is an article by Redmill himself on tail-less experimental aircraft, illustrated by him with 9 pen and ink sketches of tail-less planes, from the 1910 Dunne biplane to the then (1948) contemporary DH108. The article is closed by a full page black and white cutaway of a futuristic ("1960") flying wing airliner.



Reaching for the Moon - Collins Magazine Annual, Vol 2 (1949)

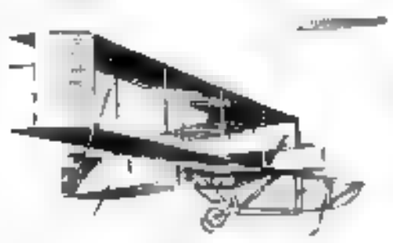
AIRBORNE GUINEA PIGS

Experimental models with no tails from which the flying wing of today has been developed

by HUBERT REDMILL

There she goes! streaking across the sky like a beautiful silver swallow as the sun glints on sharp wings. Yes, it is one of the new tailless aircraft with which records are now being broken.

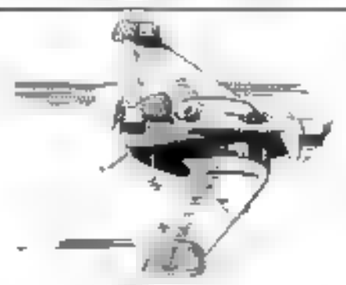
A true flying wing has the crew and passengers within the wing itself, but to do this a very big and costly machine must be built. Therefore in their early experiments designers used a small fuselage to accommodate these. The correct name for this type is not a 'Wing' but a Tailless Aircraft. Men of many nations, English, German, French, American, have all contributed to the knowledge we have today. Not only professional designers, but also school teachers, artists, naturalists, soldiers and qualified engineers. As in most inventions the difficulty was to find financial backing, and promising designs usually faded out because the inventors had no more money to carry on. The illustrations below show some of the machines which have blazed the trail for the successful Flying Wing.



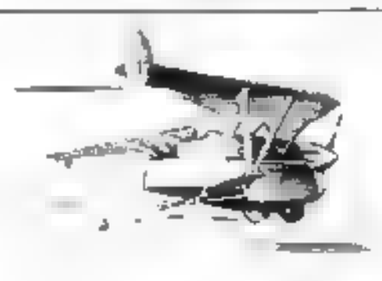
1910. DUNNE BIPLANE. *British. This machine was very successful and noted for its stability. It takes its name from the chief designer.*

1913. LEE RICHARDS ANNULAR MONOPLANE. *British. Nicknamed the Secret Circle Plane. This machine had a maximum speed of 85 m.p.h. very fast for its day.*

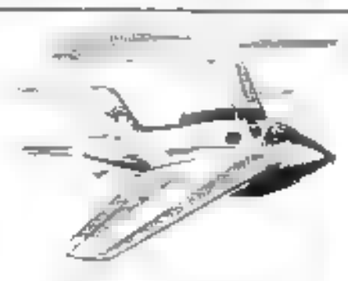
1922. ARNOUX HEMPLEX RACINOMONOPLANE. *French. Known as the flying plank type. It crashed when on a test flight.*



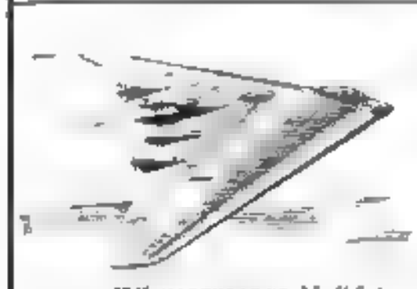
1932. PFALZER P 3 WESPE. *German. A two-seater with engines mounted in tandem. Top speed 130 m.p.h.*



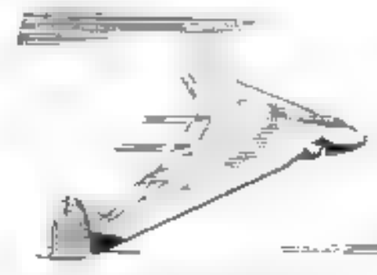
1934. PTERODACTYL, MK. V. *British. Named after the prehistoric flying reptile. This machine was designed as a two-seater fighter with observer in the rear cockpit.*



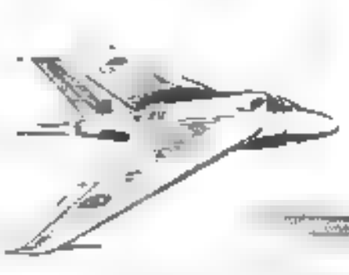
1944. MESSERSCHMITT ME 163 b KOMET. *German. A single-seat, rocket-propelled fighter. One of the fastest aircraft of the last war.*



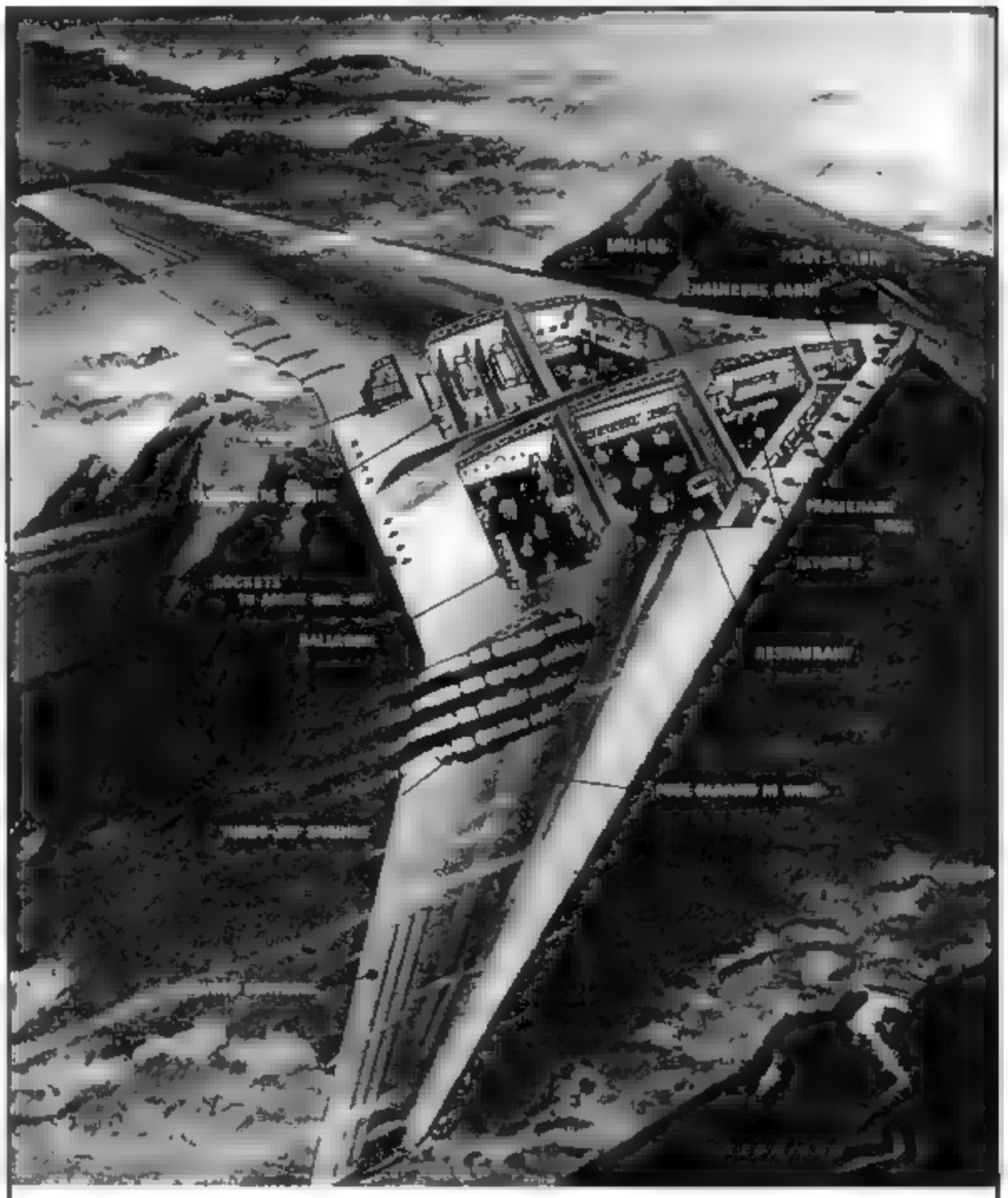
1946. NORTHROP XB-35. *U.S.A. One of the largest aircraft in the whole world. Total maximum h.p. of the four engines is 12,000.*



1947. ARMSTRONG WHITWORTH A.W.52. *British. Experimental machine intended for high altitude and high speed operation. It has two Rolls-Royce Turbo jet engines.*



1948. DE HAVILLAND 108. *British. The highly successful 'Jet' which has put up an international speed record of 605 m.p.h.*



1968. THE FLYING WING OF THE FUTURE. *We can only guess at the form of the flying wing of the future, but many facts suggest that it will look something like the illustration here. It will be big, for all the advantages of the flying wing can only be realised on a big scale, fast, simple in outline, with few projections, and smooth surface. The cabins will be spacious and comfortable. The wing will fly about five miles high, safely above mountains and clouds.*

Airborne Guinea Pigs - Collins Magazine Annual, Vol 2 (1949)

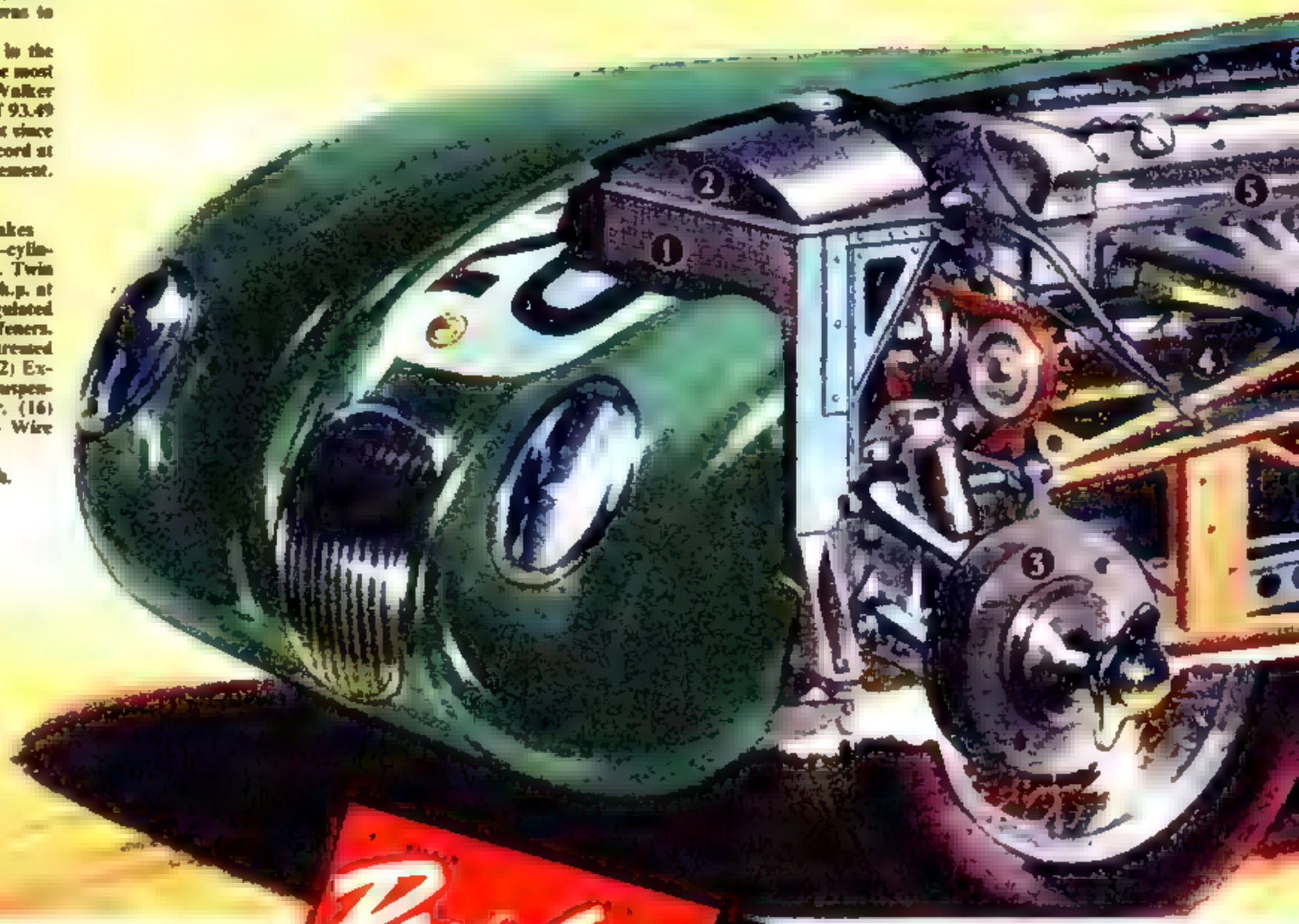
THE XK 120 'C' TYPE JAGUAR

After the success of the Jaguar XK 120, a production sports car, which had won many competition events, Jaguar Cars Ltd decided to build a lightened and more powerful version of this; hence the 'C' type.
With basically the same engine a new chassis was designed with special rear suspension and a more streamlined body. All luxury components were left off and, from this conception, a low, powerful competition car was to emerge.
Three cars were then sent to France to compete in the famous 24 hours race at Le Mans. Driving under the most appalling conditions, one of these cars, driven by Walker and Whitehead, won the race at the record speed of 93.49 m.p.h., the first time a British car had won this event since 1935. Another car driven by Moss broke the lap record at the speed of 105.23 m.p.h., a truly wonderful achievement.

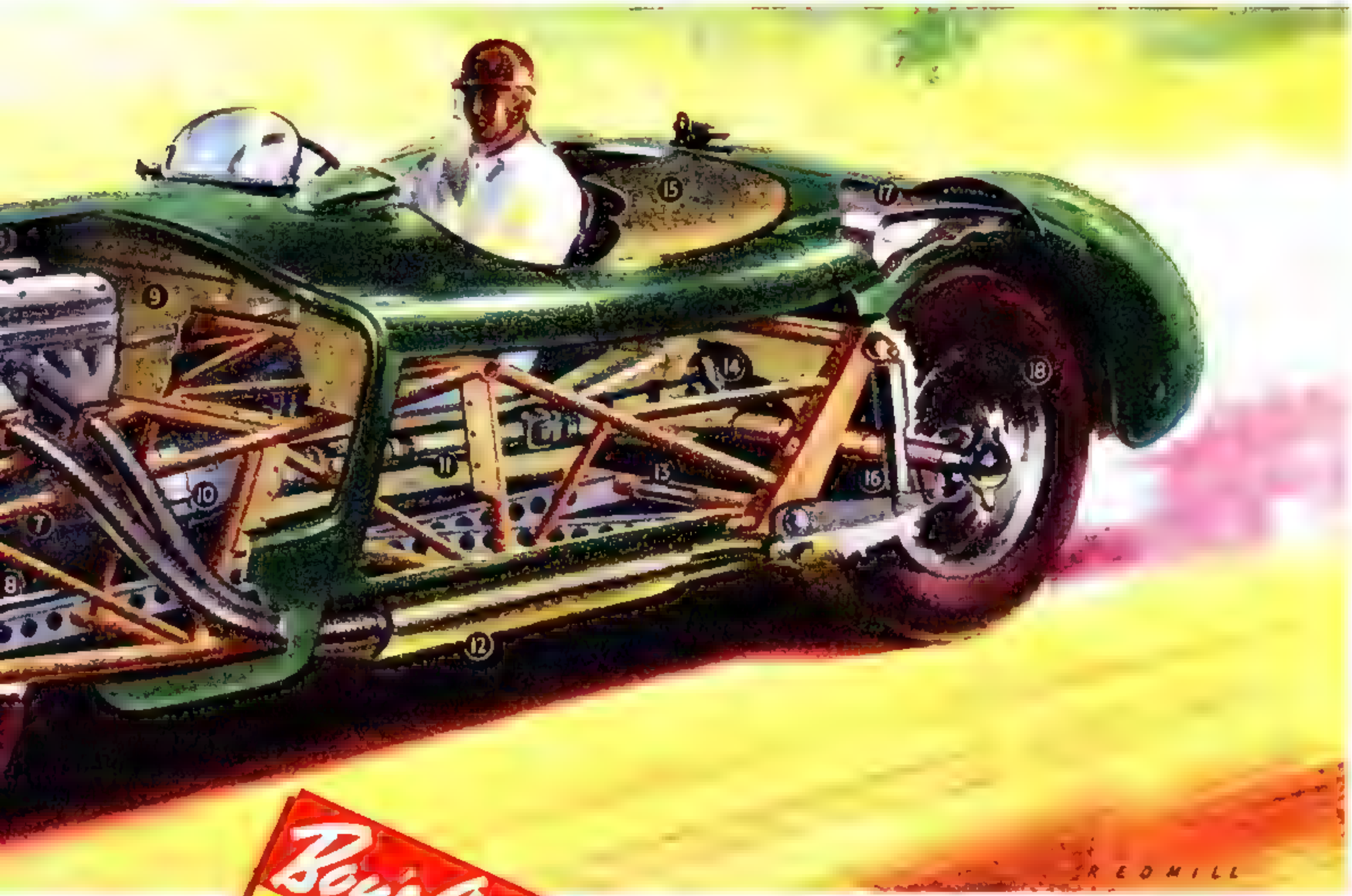
KEY TO NUMBERS

(1) Radiator. (2) Header tank. (3) Hydraulic brakes self-adjusting. (4) Dynamo. (5) Engine, 3½ litre six-cylinder (3,422 c.c.). Bore: 83 m.m. Stroke: 106 m.m. Twin horizontal S.U. carburettors. Develops 200-210 b.h.p. at 5,800 r.p.m. (6) Coil ignition. (7) Chassis, a triangulated welded steel tubular structure with perforated stiffeners. (8) Torsion bar spring (front suspension). (9) Stressed bulk-head. (10) Gear Box. (11) Propeller shaft. (12) Expansion chamber. (13) Torsion bar spring (rear suspension). (14) Differential gear. (15) Leather cover. (16) Hydraulic damper. (17) Fuel tank. 40 galls. (18) Wire wheels, with knock-off hubs. Light alloy rims.

Maximum speed of car is approx. 160 m.p.h.



A selection of Hubert Redmill covers from Boy's Own Paper



Hubert Redmill's first EAGLE "cutaway"

Hubert Redmill contributed to *Boy's Own Paper* for over a decade, with illustrations, self-authored illustrated articles and cover illustrations - the first reference to his *Boy's Own Paper* contributions that I have seen being the issue for October 1950 ('British Land Speed Record Breakers' illustrated by H. Redmill), and the most recent being the issue for September 1961 (a cover illustration of a VTOL jet aircraft). So his many contributions to that paper began before and were completed after his contributions to *EAGLE*.

Not all the contributors to articles in *Boy's Own Paper* are credited or known. It is possible that some unattributed articles were authored by Redmill, and others may have been authored by him under a nom-de-plume. For example, the only artist credited with illustrations for articles written by "Our Air Correspondent" is H. Redmill, leading me to speculate that the correspondent in question may have been Redmill himself.

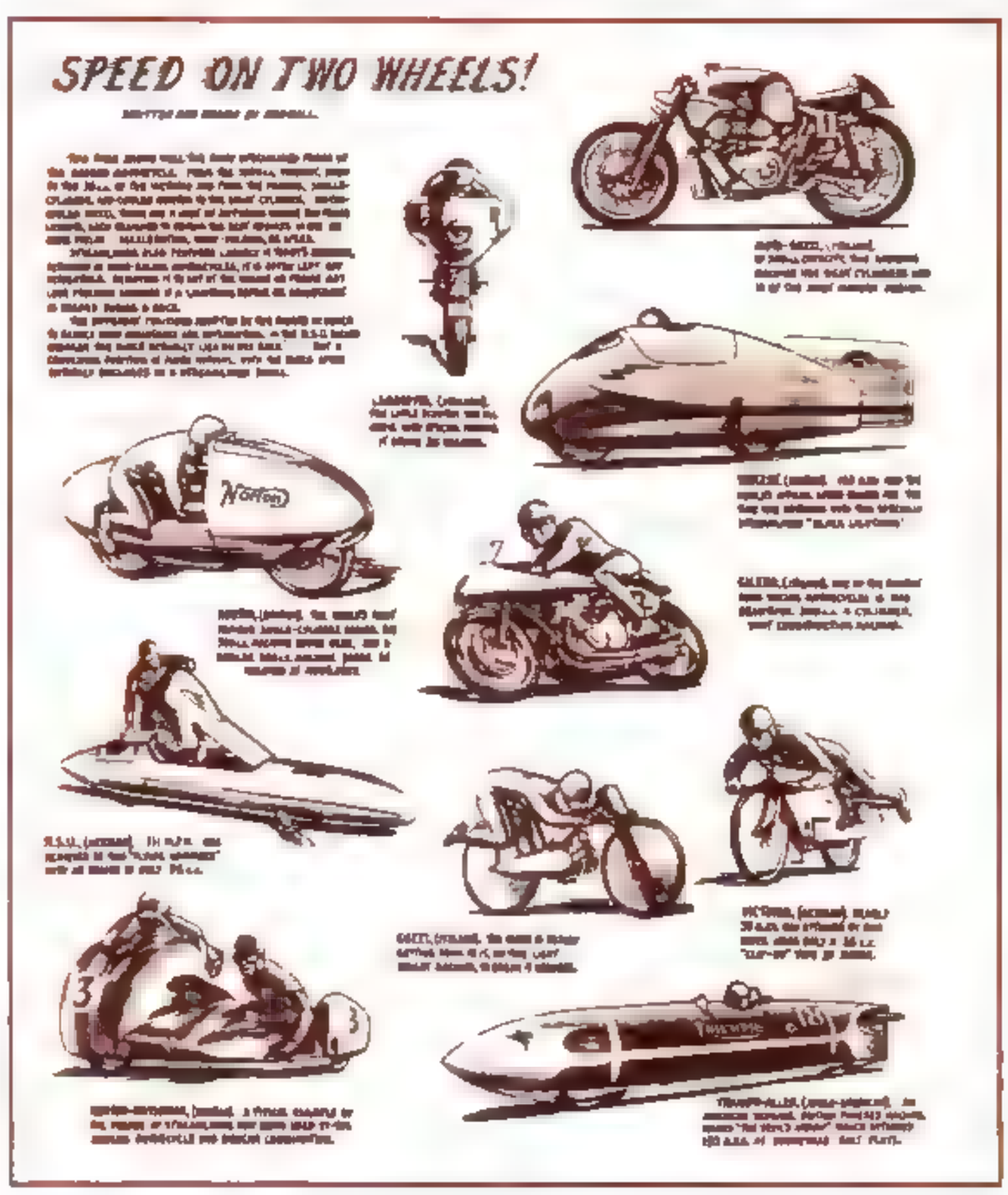
During the same decade, Redmill made his contributions to *EAGLE* and *Eagle Annual*. Between 1952 and 1960 Hubert Redmill drew, at intervals, 40 or so cutaway drawings for *EAGLE*'s centre pages, making him the *EAGLE*'s 6th most prolific cutaway artist (after Leslie Ashwell Wood, J. Walkden-Fisher, Laurence Dunn, John Batchelor and Geoffrey Wheeler). His first credited illustration in *EAGLE* appeared in Vol. 2 No. 51 and was of the XK 120 C Type Jaguar. His last appeared in Vol. 11 No. 17.

Cliff Wanford indicates in *The Eagle Collectors' Handbook* that the cutaways in *EAGLE* Vol. 1 Nos. 5, 7 and 19 are "probably by Redmill". This seems to me most unlikely. Most of Redmill's drawings for *EAGLE* were of cars, though he sometimes illustrated aircraft, including the Fairey Rotodyne (Vol. 5 No. 24) and the Douglas D558-2 Skyrocket (Vol. 5 No. 26).

His work in *Eagle Annual* included 'The Car Grows Up: a pictorial history' ("written and illustrated by Redmill") and illustrations for an article by John W.R. Taylor on vertical take-off aircraft, both of which appeared in *Eagle Annual No 6*. For *Eagle Annual No 7* he contributed 'Flying Wings and Tail-less Aircraft' (a similar theme to his 1949 'Airborne Guinea Pigs' article for Collins) , and 'Speed on Two Wheels'.

During the time he was contributing to *EAGLE*, in 1958, Hubert Redmill appears to have married Mary Rose McQuillan. I believe Mary was born in Tynemouth, also in 1916. I have found no evidence that they had children, possibly not surprising, as they would each have been aged 42 at the time of their marriage.

In 1960, possibly following completion of his work for *EAGLE*, Redmill illustrated at least two in a series of career novels published by George G.



Harrap & Co. Ltd. and written by author Robert Martin. Titles I am aware he illustrated are *The April Story* and *The September Story*. One can speculate that there may be others in this potential series of 12 books, and I have found reference to *The October Story*, but have been unable to identify whether Redmill was its illustrator.

Mary Rose Redmill died in Slough Berkshire, 1996. Hubert survived her for two years, but died in Windsor and Maidenhead District, Berkshire, the death being registered May, 1998. ❑

The Life of Another Brian

Memories of Brian Lewis

by Alan Vince

Part 2

Book covers and annuals were still very much part of Brian's varied workload in the 1970s. He illustrated *The Sweeney Annual*, the *Muppets Annual* and *Van Der Valk Annual* (one of his last published books), all based on the popular TV series of the time. He also painted a large number (12 or 13) of a series of *Fu Manchu* covers in a reprint collection for Star paperbacks. The originals were W. H. Allen Wingate hardbacks. He also did five line illustrations for Harry Harrison's 1978 book *Mechanismo* which included beautifully executed cutaways of a Gaussi fighter, a Jedi Light Sabre and a Star Wars Blaster. The book also contained a double page spread of a "Love Machine" which featured a "Lewis Tactil–Sensometer". Here Brian used his skill not only with thick and thin linework but also with a great sense of design, using abstract shapes to create a kind of order out of chaos.

Meanwhile, at the SSI meetings, Brian had promised me that he would move heaven and earth to get his good friend Keith Watson to attend. I had corresponded with Keith since 1962, but never met him. Then, one evening in 1977, Brian came walking up the stairs to the first-floor function room at the Printers Devil pub (just off Fleet Street) and announced "And here he is!" Just behind Brian came Keith, looking somewhat embarrassed at such an introduction, and at long last I could shake hands with another 'Dan Dare' legend! Both Brian and Keith became regulars at those early meetings - Brian becoming well known for the odd "wind up". He would sit in on various SSI discussions, put in his opinions and (as the voices got raised) walk away with a broad grin on his face and a twinkle in his eye saying "That's got 'em going!" But there never was anything nasty or vindictive in Brian's attitude, he just loved to knock a few egos now and then.

In 1978 he did some covers for *2000AD* and also filled in for Dave Gibbons on 'Dan Dare'.

True to his nature Brian was also doing artwork for a number of conventions and fan publications. Going back to 1952 he was always a willing and enthusiastic contributor to this area of film and comic art.

He drew for the BFSA Yearbook 1977, Eastercon '77, Novacon '77, Strips '78 and Comicon '78..This last commission I'm proud to say was for me – the only time I asked Brian to do a drawing! His artwork graced tee-shirts at Eastercon '77 where he gave a talk about the odd happenings in his work "as an artist, cartoonist, and rock God mover!". It was at the SSI's own convention, Strips '78, that Brian received an award from his peers. The award was presented by another of life's "unique characters", Michael Bentine. It's hard to know if the award meant a great deal to

MANN of BATTLE!

Captain Peter Mann and his batman, Slogger Bates, were in Sicily. Their job was to contact a pro-British shopkeeper named Bellini and obtain his help in securing the German-Italian battle-plan against an Anglo-American invasion. But they found themselves at the home of the wrong man. Worse, a German garrison had been alerted – and Pete was suffering from a scalp-wound!

PETE WAS STILL IN A DAZE AS SLOGGER HELPED HIM OUT OF GUIDO BELLINI'S PREMISES BY THE BACK DOOR...

WE'LL HAVE TO MOVE FASTER THAN THIS, SIR! THE VILLAGE WILL BE SWARMING WITH JERRIES AGAIN BEFORE LONG!

A MINUTE OR TWO LATER, PETE AND SLOGGER PULLED UP SHORT!

THERE'S NO WAY DOWN, SLOGGER. WE'LL HAVE TO CHANGE DIRECTION.

WHATEVER YOU SAY, SIR! BUT WE'LL HAVE TO BE SMART ABOUT IT— THE JERRIES ARE FAIRLY BELTING UP THE SLOPE!

LEWIS.

EAGLE and SWIFT 20 *April* 1963

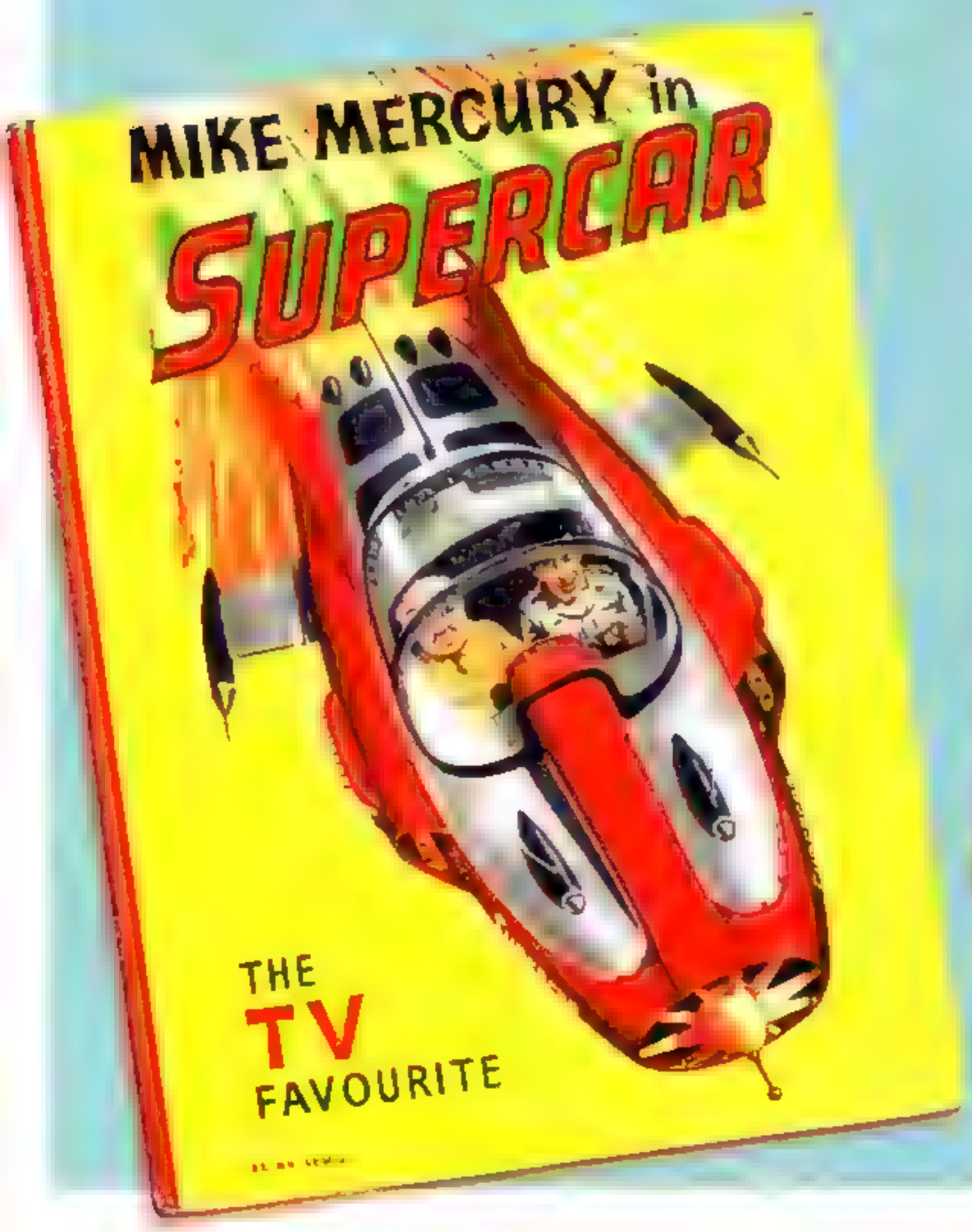
THE GUINEA-PIG

Mike Lane was testing an *Anti-gravity suit* for Professor Cornelius Dee. After a long and strange journey in space, he landed on the Moon – only to have the tentacle of some Lunar creature wrap itself around him . . .

EAGLE AND BOYS' WORLD 6 *February* 1965

Brian's work for the 1960s EAGLE

Brian's "StarWars" cover for the first issue of Starburst magazine



One of Brian's annual cover drawings

Brian as he was the last person to take his artwork too seriously. But it was nice that he got it that September in 1978.

I'm not too sure of the date but I think I last saw Brian at a Comicon in London, late in 1978. As always he was busy getting involved with panel discussions and always had the time to chat to friends and fans. I recall his wife, Betty, asking him to call it a day and come home. But Brian just loved the buzz of conventions and didn't seem keen on departing. At this event he had, as at Strips '78, a good display of his artwork which drew much admiration from the public. I took my leave of him and he was still in a light-hearted conversation with family and friends.

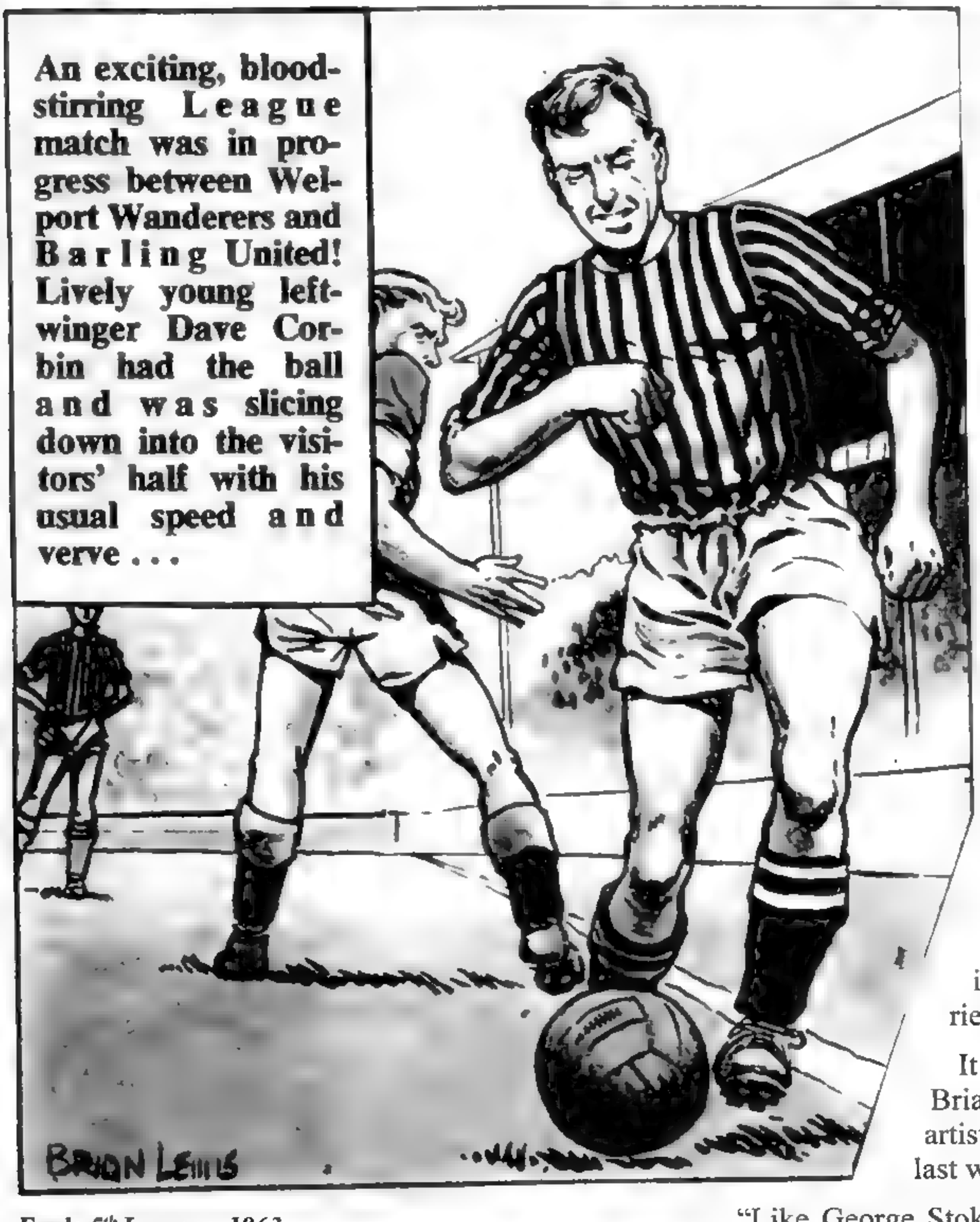
I think it was Martin Asbury who mentioned to me that Brian couldn't make it to the November SSI meeting as he was feeling unwell. I gather it might have been a touch of 'flu, not uncommon after attending conventions where you are in a warm hotel, surrounded by hundreds of people. So at the earliest chance I telephoned Brian to ask how he was."Oh I'm fine," came his reply, "but you'll have to forgive me, Alan, my dinner's getting cold! I'll see you next meeting." The next meeting for the SSI was to be the Christmas "bash" so I wished Brian well and was happy to hear he didn't seem too bad.

December 1978 wasn't a week old when I had a call from Ron Embleton "Alan, I have some sad news, Brian has died..." I was stunned as I'd spoken to him only a short time before. Ron mentioned that I should pass on the news to anyone who I thought might want to know. The only one I could think of was Keith Watson. Needless to say Keith was as shocked as me. Brian had died on 4th December 1978 in Wandsworth, London. The December meeting of the SSI was a very sombre affair and Martin Asbury wrote this tribute to Brian in the December SSI Newsletter:

"Brian always had time for People and always had time to listen. To his friends he was an impartial, helpful critic – someone to bounce ideas off, someone to ask advice from – but, most important of all, he was someone to laugh with. I always left off talking with him either smiling or laughing. He was a marvellous fella, large in every way and our little world is a lot poorer by his death but richer by his passing. He loved his work and it showed.

HOME OF THE WANDERERS

An exciting, blood-stirring League match was in progress between Welport Wanderers and Barling United! Lively young left-winger Dave Corbin had the ball and was slicing down into the visitors' half with his usual speed and verve . . .



Eagle 5th January, 1963

"His artwork was always interesting and invariably stunning. And all this, though, pales into insignificance when compared with the man. I'm going to miss him."

I remembered, at that sad time, a friend of actor Charles Laughton giving a TV interview following the great actor's death: "I just can't believe he's gone!" said Laughton's friend. "I'm sure he will stroll into this room saying it's all a big mistake – look, I'm still alive!" It was like that with Brian, you'd expect to see him at the December SSI meeting. Those meetings would never be the same. One of his last commissions was a cover for *The Wall of Years* by Andrew M Stephenson (Futura 1979). I wrote to Betty Lewis offering my condolences and a card for her. After that we lost touch. Betty died on 25th July 2002. Like that great saying from the film *Bladerunner,* moments do get lost like tears in rain, but so many are kept in the memory and are very special. The likes of Brian Lewis, Keith Watson, Ron Embleton and Frank Hampson have left so much, not just in their art but with memories of great human beings.

It is, I feel, only fitting that Brian's good friend and fellow artist Sydney Jordan has the last word:

"Like George Stokes, who was to die three years later, Brian left the stage far too early (he was only 49). He was a skill that could encompass most aspects of comic illustration with ease. But it was when he was given the chance to create images of man's conquest of the skies and space itself that his work took on a classic uniqueness.

"In the words of his favourite comedian, Max Miller, 'There'll never be another!' I miss him… " ❑

THE DAVID PUGH 'DAN DARE'

Part One

Steve Winders examines David Pugh's work on 'Dan Dare' from the "new" *Eagle* of 1989-1994

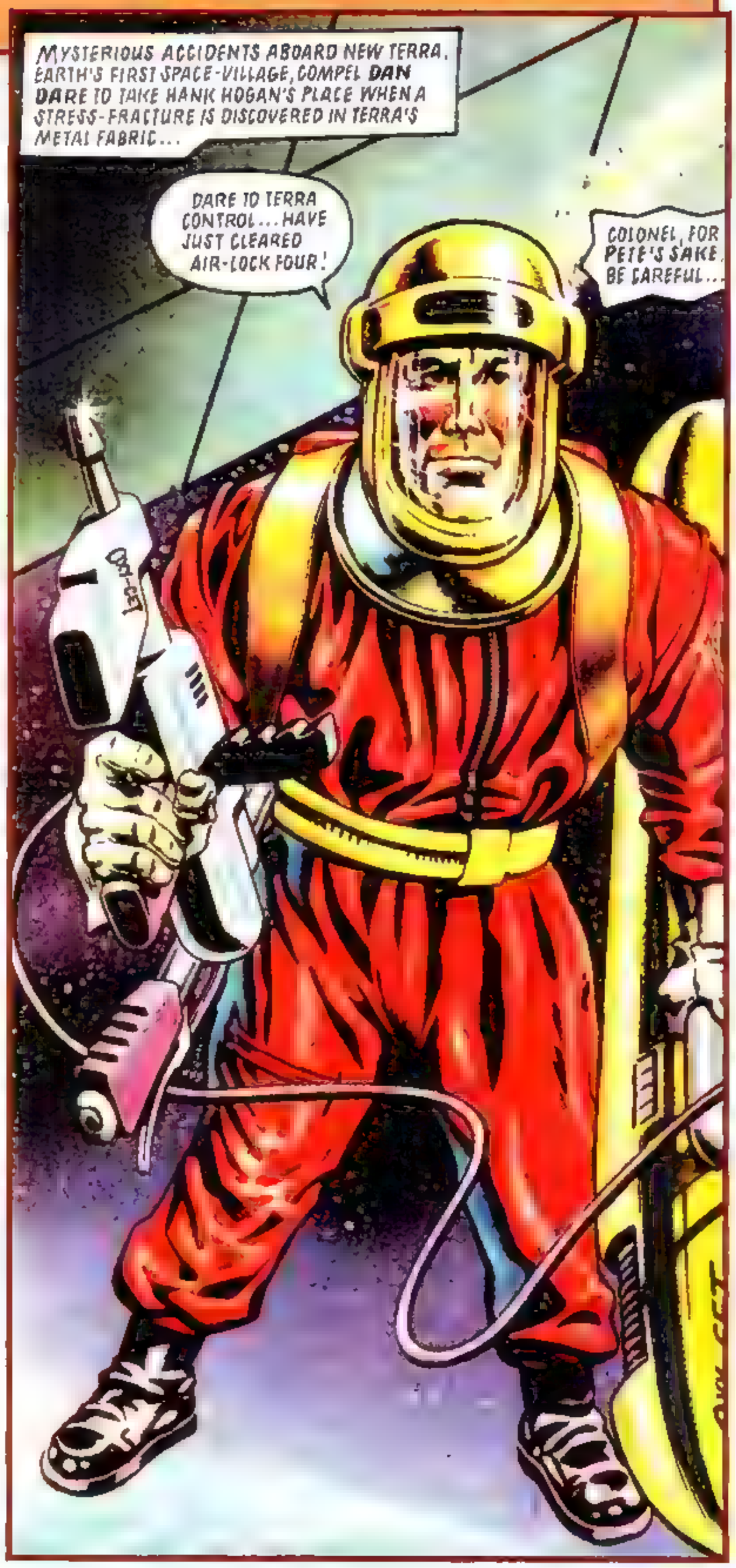
David Pugh first drew 'Dan Dare' in October 1989 after attracting praise from readers of the "new" *Eagle* for his work on another science fiction strip called 'Loner', about an interplanetary explorer, which came into *Eagle* when it absorbed *Wildcat* comic in April 1989. David's work on 'Loner' stood out because of his remarkable attention to fine details and his imaginative alien creatures and landscapes.

Two months before David came to 'Dan Dare' the strip had undergone a major change. Since its launch in 1982, the new *Eagle* had featured the adventures of the great-great-grandson of the original *EAGLE*'s Dan Dare. This all changed in August 1989 when Keith Watson, who had drawn Dan's adventures in the old *EAGLE,* was brought back to re-launch the career of the first Dan in a series of new adventures. Watson revived the settings, costumes, characters and spacecraft as devised by his mentor and Dan's creator Frank Hampson.

Another significant development which took place at this time was that instead of employing one artist to work long-term on this challenging weekly colour strip the editors engaged a different artist to work on each story. The stories became much shorter than previously, so Keith Watson's first story ran for just six episodes before a two-part story drawn by Keith Page. The reason why artists were alternated was to give them longer to work on their pages and so improve the quality of the artwork. After a long period of being printed on poor-quality paper using the highly limited letterpress process, the comic had now returned to a higher quality of reproduction and a greater range of colours and shades could now be printed. The strip continued to occupy the two centre pages and the back page each week, as it had done for most of the new *Eagle*'s life. It also continued to be written by Tom Tully, who had taken over the strip in 1985 and who would write all the stories in David Pugh's era.

David's first story was an eleven-parter. It is set aboard the *New Terra* satellite, the world's first settlement in space, where Dan and a team of experts are sent to check that everything is functioning properly, before the first settlers are allowed to move in. Among Dan's team are his ever-present batman Digby and Professor Peabody and Hank Hogan, his colleagues from the original *EAGLE*. They are joined by three other humans and a slug-like alien from Uranus called Lecthan. The story has quite a simple premise. It quickly becomes clear that one of the team is a traitor who is trying to sabotage the project and Dan and Digby must find the villain before they kill anyone.

The first episode begins with an impressive half page picture of *New Terra.* It is a village built up the side of a hill, with a waterfall running from the top to a lake at the bottom. All this is inside a huge transparent dome. At the rear of the dome and behind the hill are the engines and life-support systems of this great satellite. The buildings in the village are reminiscent of Tibetan mountain settlements, although we do not see any of them in detail yet. In his second frame, Pugh combines his own drawing of a massive television screen with a photograph of a crowd who are watching avidly as Dan and the other characters are introduced before their departure from Earth.


MYSTERIOUS ACCIDENTS ABOARD NEW TERRA, EARTH'S FIRST SPACE-VILLAGE, COMPEL DAN DARE TO TAKE HANK HOGAN'S PLACE WHEN A STRESS-FRACTURE IS DISCOVERED IN TERRA'S METAL FABRIC...
DARE TO TERRA CONTROL... HAVE JUST CLEARED AIR-LOCK FOUR!
COLONEL, FOR PETE'S SAKE, BE CAREFUL...
DAN DARE

DAN DARE
PILOT OF THE FUTURE
New Terra
UFO
... AFTER TWO LONG YEARS, EARTH'S FIRST ORBITAL SPACE-VILLAGE IS NEARING COMPLETION! SOON THE CONSTRUCTION GANGS WILL LEAVE 'NEW TERRA', AND THE SPACEMEN AND SCIENTISTS WILL TAKE OVER...
NOW THE COMPLEX WILL UNDERGO WEEKS OF RIGOROUS TESTS BY THE MOST EXPERIENCED TEAM OF SPACE TECHNOLOGISTS EVER ASSEMBLED BY THE INTERNATIONAL SPACE FLEET ORGANISATION...!
THE MISSION WILL BE LED BY COLONEL DAN DARE, WITH A BACK UP TEAM CONSISTING OF SPACEMAN ALBERT DIGBY, THE INTERNATIONALLY RENOWNED NUTRITIONIST, PROFESSOR PEABODY
AND ALSO PRESENT IS SIMON CARTER!
STATION WILL BE USED AS A PLATFORM TO STUDY OBJECTS FAR BEYOND THE REACH OF EARTH BOUND TELESCOPES!
A MORE DOWN-TO EARTH CONTRIBUTION WILL COME FROM SPACEMAN HANK HOGAN, WHO WILL BE MONITORING TERRA'S DOCKING AND LAUNCH FACILITIES...!
...WHEREAS RUSSIAN COSMONAUTS, RUDI VALENSKI AND NATALI MALENKOV, WILL BE MAKING SURE THAT THE TERRA'S ARTIFICIAL ENVIRONMENT IS USER-FRIENDLY!

David Pugh's first 'Dan Dare'

The rest of the page introduces the team, with the alien Lecthan being featured on the first two frames of the second page. This interesting creature is blue in colour and covered in round green and blue semi-circular lumps. It is shaped like a slug and it glides around on its body like one, but its head and the front of its body are upright. The head is shaped more like a toad's. However its eyes are in the palms of its webbed hands. It wears a protective coating of purple "armour" on its back and upright "chest" area, which may be clothing or part of its body. It has a wide open mouth that contains long white strips from top to bottom, which resemble the sieve-like baleen plates in a whale's mouth that enable it to extract food from the water it takes in. One reason why David Pugh's artwork on 'Loner' impressed readers was for his original and imaginative depiction of alien creatures, and Lecthan is no exception.

The story gets under way with Dan and his team setting off in a bright yellow spaceship of classic Frank Hampson design, with the familiar bullet shape and semi-circular transparent nose cone. Indeed the frame where the ship takes off from Spacefleet Headquarters is almost a copy of the fifth frame of the first ever 'Dan Dare' episode in April 1950, where the *Kingfisher* takes off for Venus! The episode ends by introducing the danger in the final frame, where we read the thoughts of an unseen character on the ship who is planning to kill Dan and then the world leaders. Pugh's first episode is brightly coloured and full of detail. He makes confident use of colour in illustrating shades in faces and in suggesting shadow and texture. His depiction of Dan is not so confident however. His face looks too full in several frames and there are none where he has captured his familiar likeness well. Neither Dan nor Digby's Spacefleet hats sit comfortably on their heads and both appear to be wearing too large a size in some pictures. Despite these problems this is nevertheless a promising debut. Pugh has combined Frank Hampson's world with fresh and original ideas of his own. His second episode also begins with a half-page picture of *New Terra*, but this time the yellow spaceship is shown in the right foreground flying away from it and towards the reader. This frame is an interesting combination of the old and the new, with the huge satellite being the creation of David Pugh and the spaceship in flight being a copy of a Hampson picture.

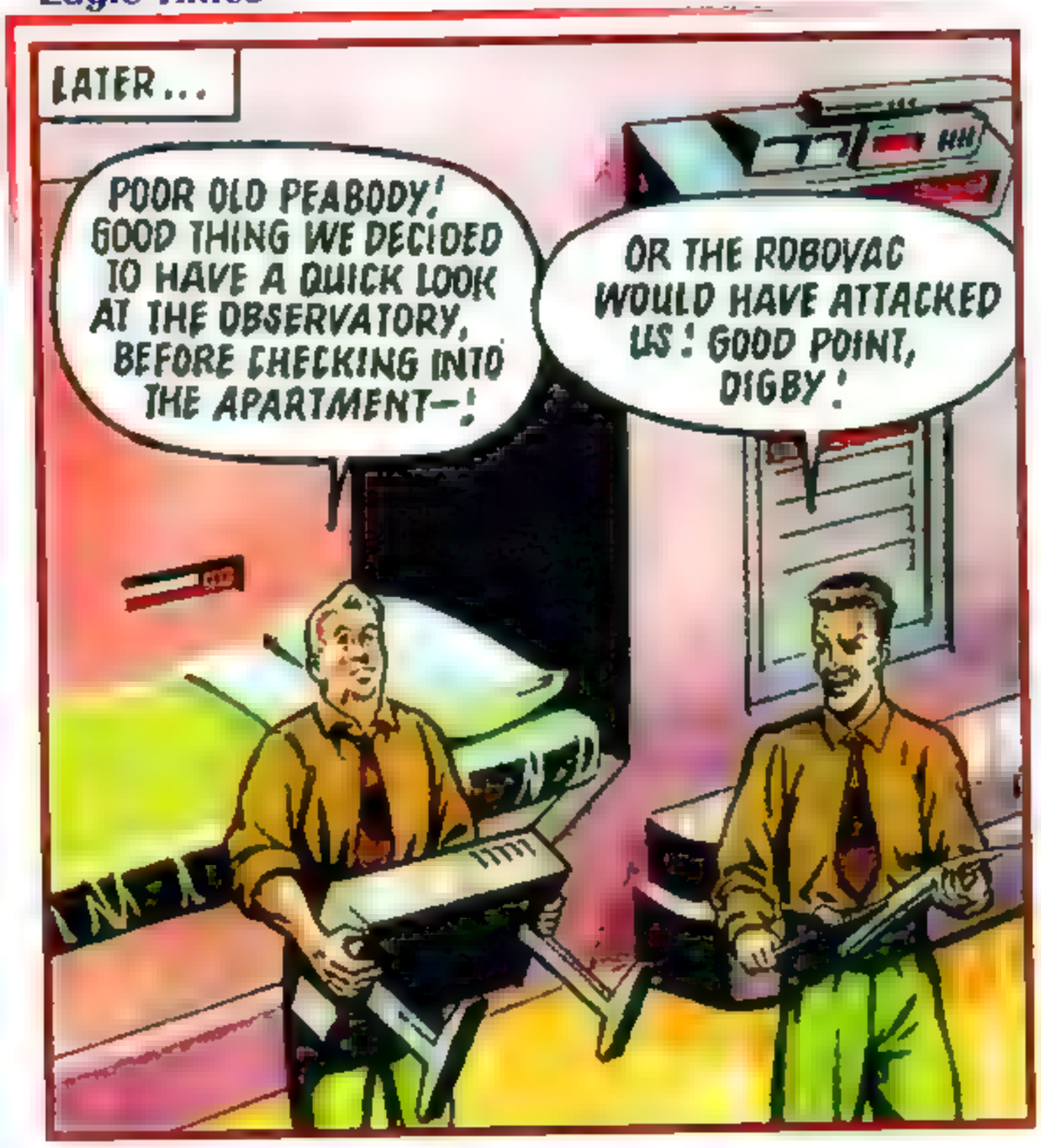
Inside the satellite Dan and his crew explore their surroundings. Sadly the buildings do not look nearly as interesting in close-up as they did in the big picture. A cluster of connected houses with solar panels across their

DARE TO TERRA CONTROL ... IT'S LECTHAN! I FOUGHT HIM OFF, BUT HE'S COMING AT ME AGAIN!
OUTSIDE EARTH'S FIRST, ORBITAL 'SPACE VILLAGE', NEW TERRA, DAN DARE IS REPAIRING A STRESS FRACTURE WHEN HE IS FIRED UPON BY ANOTHER SPACEWALKER. AS HE TRACKS THE WOULD-BE KILLER, HE IS ATTACKED AGAIN ...
COLONEL, TRY AND HOLD HIM OFF! I'LL BE OUT THERE AS QUICK AS I CAN!
HANG ON, DIGBY! I...I!
IT'S OKAY ... I'M NOT IN ANY DANGER!
WE'RE COMING ABOARD!
DAN DARE
PILOT OF THE FUTURE

sloping roofs and no other significant features are shown in one frame and part of a glass-roofed leisure centre is shown in another. At the end of the episode Professor Peabody is attacked by a robot vacuum cleaner, the first clear indication to our heroes that all is not well aboard the satellite.

The third episode begins with Dan and Digby, assisted by Lecthan, rescuing the Professor from the rogue vacuum cleaner. Again Pugh fails to capture Dan's likeness well in his figure drawings, although he succeeds admirably in a large frame of Dan's head on the third page of the instalment. This drawing is reminiscent of the style of Keith Watson and is a most accurate study. However in this action-filled episode he reveals a weakness in conveying action in a dynamic and convincing way. One frame in which Peabody is held in the grip of five suction tubes is well realised, but other scenes of movement look posed and unnatural. In the next instalment a robocar piloted by Lecthan goes out of control and almost kills Hank Hogan. The robocar is just a huge metal wheel and while it makes a dangerous flying projectile it is not an imaginatively conceived vehicle. This episode includes two detailed close-ups of Dan's face and clearly David Pugh is becoming more confident in his depiction of him, although Dan's cap still doesn't fit him!

In the fifth episode, Pugh adopts a page layout that he used most effectively on 'Loner' of drawing a large key frame apparently filling the whole page with other frames


LATER...
POOR OLD PEABODY! GOOD THING WE DECIDED TO HAVE A QUICK LOOK AT THE OBSERVATORY, BEFORE CHECKING INTO THE APARTMENT—!
OR THE ROBOVAC WOULD HAVE ATTACKED US! GOOD POINT, DIGBY!

at the side or the top and bottom of this main picture and apparently covering part of it. This is the first time he uses this technique on 'Dan Dare' and he uses it on all three pages. The previous episodes followed a much more traditional layout of separate large and small rectangular frames with clear white borders between them. The large key frames in this episode are all impressive. All feature Dan in his famous red spacesuit and gold helmet out in space attempting to repair a fracture to the hull of the satellite. The large picture on the final page which apparently shows Dan being attacked by Lecthan is particularly good. Pugh shows all the creases on Dan's spacesuit in realistic detail. For once his depiction of movement is also convincing and the background of green girders, red service pipes, yellow light from the Sun and the blue of the distant Earth, all set against the blackness of space make for a memorable image.

AND HERE'S ANOTHER ONE... WHAT WAS THE THING DOING IN HERE, IN THE FIRST PLACE? AND IT SEEMS THAT PEABODY MANAGED TO GET INTO THE APARTMENT, BUT WE COULDN'T!

Dan given a "Keith Watson" style face

The next episode reveals that Lecthan is not the villain, but was actually coming to Dan's rescue when he sensed that he was in danger. This explanation fits the facts for Lecthan is telepathic and Dan was indeed attacked by a spacesuited human in the first page of the previous episode. Dan and Digby then race round the satellite to try to catch the mystery assailant out. They are able to rule out Hank, who is injured after the incident with the robocar, and Professor Peabody, who was with Digby. As these characters are well established in 'Dan Dare' from its earliest days it is of course unlikely that either of them are traitors anyway. Another crewman, Simon Carter, quickly arrives on the scene, which just leaves two Russian members who are located later as the only possible suspects left.

Dan confronts the Russians in the next episode and Pugh depicts both Dan and Digby in pictures which closely resemble studies by Frank Hampson from his story 'The Man From Nowhere'. When Dan calls his Spacefleet Controller Sir Hubert Guest on Earth to ask him to check the credentials of the two Russians there is a scene of Sir Hubert and his Deputy Colonel O'Reilly which also resembles one by Hampson. In basing images so closely on Hampson's, David Pugh was not copying to save himself work, but trying to capture the spirit of the original while adding his own ideas and developments. These frames demonstrate his respect for the original.

After contacting the Controller, Dan and Digby hear screams coming from the Video Palace, a futuristic cinema, where viewers can become involved in the holographic adventures going on around them. The first presentation is 'Scourge of the Scabroids' and this gives David Pugh another opportunity to visualise an alien creature. His "Scabroid" is humanoid in shape, but is silver grey with a bulbous head dominated by a huge mouth revealing bright red gums and sharp teeth dripping with saliva. It has dark fish-like eyes at either side of its head. It wears armour on its shoulders with a long spike attached to one side and one of its knees is protected by a round pad with spikes sticking out of it. It wears a large brown belt with a holster containing a hand gun and it carries a much larger gun which requires both of its thick fingered hands to support. Pugh's large and detailed introductory picture of a Scabroid fills the right half of the last page of episode seven. This picture was later featured on the cover of the *Eagle Annual* for 1991.

Dan quickly realises that the scream came from the holographic presentation and not from Miss Peabody and he also guesses that the Scabroid's weapons pose a real danger despite being only holograms. He tests out his theory by throwing Digby's hat in its direction and it blasts it to pieces. Well it didn't fit him anyway! Of course the Scabroid should not have been able really to blast anything, but someone has reprogrammed the presentation. Scientifically this is nonsense. Holographic guns could no more kill people than guns in films can injure a cinema audience, but it makes for an exciting scene that Dan and Digby have to fight their way out of. They make their way to the Control Room of the Video Palace, where they discover the traitor

wearing an anti-radiation mask, so that readers cannot see who it is.

They chase the villain from the cinema and corner him in the service area. However he manages to grab Professor Peabody and at the end of the ninth episode he threatens to throw her in the garbage disposal unit unless Dan and Digby surrender their weapons. The tenth episode begins with Dan throwing his gun at the controls of this disposal unit. As the villain releases the Professor the unit extends its mobile collecting arms and grabs him. He is then pulled into the machine and mashed like garbage, although Pugh spares us this gory scene. Such a disposal unit would be far too dangerous for any kind of settlement and along with the hologram and the murderous vacuum cleaner is ludicrous.

Dan believes he has now identified the villain and it was one of the Russians. Sir Hubert calls to confirm that this man recently interrogated a Treen prisoner and came from the interview with a strange look in his eyes! Dan believes the man was brainwashed by his arch enemy the Mekon using his Treen servant.

The satellite now appears to be clear for the world leaders to visit and the final episode begins with a spaceship leaving Earth to bring them to *New Terra*. Meanwhile Dan asks the telepathic Lecthan why he had not been able to identify the traitor through his thought patterns. Lecthan replies that the Russian's mind had been trained to suppress the subconscious and he was only able to read the thoughts that the Russian had wanted him to. Lecthan goes on to say that Digby's subconscious mind is much easier to read and that he has detected his great longing for a bag of fish and chips! He says that Simon Carter projects a boring aura as he thinks only of his work as an astro-physicist as if nothing else exists for him.

Lecthan's comments alert Dan to danger. He realises that Simon Carter's mind must also be controlled by the Mekon if he thinks of nothing at all but his work. He and Digby race to the Observatory where they find Carter rigging up a particle beam to destroy the incoming spaceship. As he is exposed Carter's features seem to take on the form of the Mekon in a large illustration, which dominates the final page of the story and shows Simon Carter's face superimposed over a much bigger picture of the evil Mekon. The final frame shows the safe arrival of the world leaders and ends David Pugh's first 'Dan Dare' story.

From an artistic viewpoint this was a promising debut. David Pugh overcame his difficulties in capturing Dan's likeness with several fine studies in the final episode, which recall Frank Hampson's best realisations of Dan in the 'Man From Nowhere' trilogy. His depiction of movement was variable, but again his confidence grew towards the end. He also captured the images of Digby, Hank and Professor Peabody very well by the end of the story after a shaky start. His own creations of the *New Terra*

I STILL SAY I SHOULD BE OUT THERE WITH YOU!
WE'VE BEEN THROUGH ALL THAT, DIGBY...!
DAN RECALLS THE RECENT CONVERSATION WITH HIS LOYAL BATMAN...
FOR WHAT, SIR?
AFTER WHAT HAPPENED TO PEABODY AND HANK, I WANT YOU TO STAY ABOARD TERRA AND KEEP YOUR EYES OPEN!
ONCE WE'VE FINISHED OUR TESTS, A PARTY OF WORLD LEADERS WILL BE VISITING TERRA! WE'VE GOT TO BE CERTAIN THAT OUR SECURITY IS A HUNDRED PERCENT WATERTIGHT!
SECURITY? YOU MEAN, THERE'S SOMEONE AMONGST US WHO-?
I MEAN KEEP YOUR EYES OPEN, DIG! BE READY FOR ANYTHING!

Dan and Digby chat before Dan steps out

satellite, Lecthan and the Scabroids were detailed and imaginative, although I found the backgrounds to many scenes aboard the *New Terra* to be a little disappointing after the promise of the large opening picture of the whole settlement, which seemed to suggest a much more exotic background. The story by Tom Tully was rather simple and included much padding out, but it did provide Pugh with excellent opportunities to show his imaginative flair and attention to detail.

The editors and readers of *Eagle* were pleased enough with David's work because in April of 1990 he became principal artist on the strip and he retained the position until the close of the comic in January 1994.

To be continued ❑

YESTERDAY REWRITTEN

Alan Vince takes a personal look at Alastair Crompton's revamped book, *Tomorrow Revisited*

While I was originally involved with the re-write of this book some years ago, I was (later) left out of the loop and never had the chance to read the manuscript or check the illustrations and captions. To put into perspective my part in the first book, which does have bearings on the new one, I will just recap on the origins of some of the photos and artwork used in both books. Some will say this is sour grapes on my part; well, OK *it is*; but it is a little hurtful that I am not mentioned in relation to *The Man Who Drew Tomorrow* nor do I get a "special thanks" (in bold type) at the end of the book! Just one of these would have been enough. But let me tell the full story and the reader can make his own judgement.

One of the problems Alastair faced when writing the first book on Frank was the lack of co-operation from Dorothy and Peter Hampson and Joan Porter. This came about because Dorothy didn't want Alastair bothering Frank. She even told me to stay away until she felt her husband was feeling better. Peter had asked that the book be called off and Joan backed the Hampsons. I had no wish to upset Dorothy and made no attempt to see Frank in his final months. Happily I was able to visit Dorothy in her new flat later. The second problem was what to illustrate the book with. IPC were proving difficult about 'Dan Dare' and it wasn't until I saw Alastair at Frank's funeral that he told me he had (finally) got the OK from John Sanders. This is at odds with the text in *Tomorrow Revisited*, page 202, where it is stated that "John Sanders immediately gave 'carte blanche' of the use of Dare material" and this was explained to Frank. Maybe I misheard.

Despite the problems, we pressed ahead with the book. I was able to offer the use of some original artwork and photos. The latter were mainly those I purchased from Associated Newspapers and showed, (1) Frank at his drawing board in the mid sixties along with various Dan Dare model heads and hardware and (2) those taken in 1975 after Frank's return from Lucca. I made all this available to Alastair and over seventy images of mine were used in the final book. Then we had a stroke of luck. Don Harley let it be known that he still had a couple of boxes of studio reference photos which Frank had loaned him some years before. It was arranged that I would go with Don to Andrew Skilleter's home in Bournemouth and deliver these photos for possible use in Alastair's book. Don gave up a day's work to make the trip and I paid the petrol money. Over a hundred of those pictures were used in *The Man Who Drew Tomorrow*. Andrew supplied about ten illustrations and the rest came from Roger Dean and Alastair's own contacts.

Enter Chris Hall! After the book had been published I received an urgent call from Andrew. Chris Hall had been in touch with Don and had been given permission to collect the two boxes of photos to add to his "Eagle Exhibition" and was ready to acquire them. Andrew asked me to talk to Don and reverse his decision, which I did. Don didn't really want them back so I suggested that they be "shared" between Andrew and myself. That was the last I ever heard on the subject and "Andrew's photos" appear, in large numbers, in *Tomorrow Revisited*. But still there are over forty that originated with me and over thirty that came (in other ways) from Don Harley. When I first saw the new book I dropped Alastair a few lines to point out some errors in the captions (Don became Keith, a couple of the Venus poses are credited to 'Operation Saturn', 'The Editor's Christmas Nightmare' is *still* wrongly dated - 1957 instead of 1954 - and a lot of the original artwork is by Don Harley and not Frank Hampson). Alastair replied very quickly pointing out that Andrew Skilleter had written the captions.

Alastair says *Tomorrow Revisited* is not a biography. It's not a *Dan Dare Dossier Part Two*. It's a celebration of Frank's life and work? I'm not 100% on this either. For a start the first two (full colour) illustrations we see in the book are Andrew Skilleter's "Homage" painting together with his website address, and a rather indifferent piece of merchandise art. In fact there are about six pages like this and Frank had nothing to do with this aspect of 'Dan Dare'. We also have four pages of Graham Bleathman's artwork. Could these, if they must be used, not be put at the back of the book?

I would rather have seen Frank's two *Swift* covers, his *TV21* work, some Ladybird paintings, the two Marvel spreads and the Bovril ads. But I am biased.

They say a week is a long time in politics; well, twenty-five years is a lifetime in the rewriting of a book. So if people think I am being a little unkind in my views on *Tomorrow Revisited* it is only because I expected a better book after so long. True the revamp has its good points: being able to see the earlier dummies at a bigger size, the reproduction (from the original artwork) of some of Frank's outstanding pages and viewing – no thanks to Mr Skilleter – many of the studio photos. But why couldn't they have found a better copy of *EAGLE* No. 1? Alastair has mellowed in his appraisals of Marcus Morris, no doubt after reading *Living With Eagles*.

I found the grey/brown backing on the studio photos rather messy and unnecessary as it doesn't really convey the original cards on which the photos were mounted. There is no caption to explain the photo of Don, Greta and Keith with the Fleetway 'Dan Dare' cake and the mentioned use of an airbrush artist, tailor etc. were all jobs undertaken by the existing studio team. I'm also at a loss to know why Alastair rubbishes so many of the 'Dan Dare' stories. Apart from the first (Venus) story, 'The Red Moon Mystery' and the beginning of 'Operation Saturn', other stories like 'The Man from Nowhere'/'Rogue Planet' are quickly passed over while 'Marooned on Mercury' and 'Operation Saturn' are described as "disintegrating" or "at the lowest ebb" and 'Safari in Space' as "losing its credibility". In a book celebrating Frank's work this all seems a little negative. After all, these strips were produced back in the fifties to be read mainly by children and while we all loved Frank's work, it seems a little unfair to knock Harold Johns, Greta Tomlinson and Desmond Walduck.

No surprise that there is no mention of EAGLECON '80 and very little about Frank's two awards at Comics 101. At least I beat both Lucca and 101 to give Frank an award of my own – see enclosed letter. Reading again the rather sad end to Frank's life, I often recall my late mother's meeting with Frank and Dorothy and feel she probably got to know them better than Alastair or I ever did. ❑

Bayford Lodge 1 College Avenue Epsom. 25 May 74.

Dear Alan

What can I say?! It's the most wonderful surprise present I've ever had! You shouldn't have done it

But I'm glad you did !!!

We both enjoyed this afternoon, particularly meeting your mother!

See you on Fathers' Day

Regards

Frank

The National Magazine Company Limited

Chesterton House
Vauxhall Bridge Road
London SW1V 2HF
Registered Office

Registered Number:
112555 England
Tel: 01-834 2331
Telex: 263879 NATMAG LON

FROM THE MANAGING DIRECTOR

Great Houses in Britain & Europe
The Connoisseur
Style
Conservation
Watercolour
Antique Collector
Contemporary Interiors
The Connoisseur Year Book
Ebury Press Books
The International Antique Yearbook
The British Antique Yearbook

14th April, 1976

Alan Vince, Esq.
201 Wayfield Road
Chatham
Kent ME5 0HG

Dear Mr. Vince,

Thank you for your letter of 3rd April. As you say, I am preparing a book on "The Best of EAGLE". IPC own the copyright of EAGLE material but they have been good enough to allow me to use such material as I want for my book. I, of course, have no authority to permit the use of Dan Dare or other EAGLE material anywhere other than in my book. But as far as I am concerned, my publishers feel that in your book the Dan Dare Material should be limited to two pages, i.e. one installment, as I shall be using a good deal of Dan Dare material in my book.

I hope you will feel this is sufficient for you to illustrate that particular chapter. You will of course have no need to get permission from IPC.

Best wishes.

Yours Sincerely

Marcus Morris

Carlton Publishing Group London SW1 MM

PC49 on the Stage

Thanks to Douglass Newbiggin for sending these items

NEXT WEEK - MONDAY, APRIL 3rd, 1950
INCLUDING GOOD FRIDAY
BRIAN REECE
as
P.C.49
He'll be here NEXT WEEK
Book NOW
STALLS 4/6, 3/6, 2/6 CIRCLE 3/6, 2/6 BALCONY 2/-, 1/6
Saturdays and Holidays
STALLS 4/6, 3/6 CIRCLE 4/-, 3/- BALCONY 2/6, 2/-
All Seats Bookable in advance
Box Office Open 10 a.m. 'Phone ARDwick 4101-2
(Patrons Booking by Post, should enclose a stamped, addressed envelope with remittance)
T. Crabtree, Printer, Bond Street, Oldham (T.U.)

P.C. 49 (Brian Reece) leads the way, followed by Det.-Sgt. Wright (Eric Phillips), Chief Inspector Wilson (Leslie Perrins), and Jean (Joy Shelton)

Photo: Radio Times

"Coming Next Week" - an advertisement, from the back of a Manchester's Hippodrome Theatre programme, for the PC49 play, The Case of the Shocking Shadow, which would open there on 3rd April, 1950.

MANCHESTER HIPPODROME

Ardwick Green

Chairman: Prince Littler — Phone: ARDwick 4161 — Manager: Fred C Brooks

6-25 Week commencing MONDAY, APRIL 3rd **8-40**

TWICE NIGHTLY

(USUAL TWO PERFORMANCES ON GOOD FRIDAY)

Meet "P.C. 49"

OH, MY SUNDAY HELMET—don't say you're **reading** this. Oh well. H'rumph! My name is Archibald Berkeley-Willoughby. I am a Police Constable attached to Q Division, Metropolitan Police. Forty-nine to you! Good morning all!

Well, as you know, I've been popping up on the radio from time to time during the last three years.

Week after week you good folks have listened to my Adventures—bless you—until right now, I understand, there are about twelve million regular 'Forty-niners".

You, reading this, may be one of that twelve million. If so, you've probably wondered what I really look like. Well, now's your chance to find out, because here I am in the flesh—what there is of it.

Seriously, though— this is **BRIAN REECE** speaking now—after all those shows on the air, it seemed about time I got to know you personally. **JOY SHELTON**, my radio fiancée (that's us on the other side) felt the same; too. So here we are, in a full length stage play—with all the ingredients you've come to expect. Thrills and laughs—murder and mystery—high comedy and low cunning. And with a typical title—**"THE CASE OF THE SHOCKING SHADOW!"**

You'd like to know what the play's about. Well—I'll tell you one thing—**Don't be late**—because things start happening almost as soon as the curtain goes up. I'm telling you—it's **murder!**

Who's in the play? Well, besides us, there's **ERIC PHILLIPS** (Detective-Sergeant Wright, on the air) and of course Chief Inspector Wilson. Then there's an ex-Follies girl looking for a stolen fortune. A suave Parisian lady-killer—and a walking rag-bag of a tramp who dreams of finding diamonds in dust-bins.

A pretty collection, aren't they? But are they all what they seem to be?

Well, don't tell a soul—at least **one** of them isn't. Which one? You come and find out! You can't? Well, there's no harm in telling you then, is there?

You see, the whole point is that . . . . . oh, excuse me—the Chief Inspector's calling me—Yes, sir—coming sir. . . . . Good morning all! Drop in and see me, won't you? Don't forget the name—here, I'll write it down—

"P.C. 49"

Echo Press Ltd., Loughborough

Two sides of a flyer put out by the Hippodrome Theatre, Ardwick Green, to promote the play. The autograph on the text side is Joy Shelton's.

Ron Embleton's Lovely Ladies

All his working life Ron Embleton could be relied on to draw or paint attractive women. Here Alan Vince looks back on a varied number of lovelies from Ron's vast output. Some glamour for the pages of *Eagle Times*.

Nancy Bellamy looked at me with a trace of a smile. "You've fallen in love, haven't you Alan?" I nodded as I looked at some examples of her late husband's 'Garth' strip. I had been studying a particular specimen that had a very attractive female face on it. With just a few beautifully drawn lines Frank Bellamy had created a face that would win any heart - and he did it time and time again. Then there was Miss Peabody. Many young *EAGLE* readers fell in love with her - including Keith Watson. Although Dan's female heroine changed a little over the years an art college friend of mine still found the brilliant Jocelyn Mabel Peabody "sexy" in 1959!

But one of the artists who made illustrating the desirable female into a true artform was Ronald Sydney Embleton. From his earlier drawings, to 'Wulf the Briton', countless magazines and book illustrations, to his marathon on 'Wicked Wanda' and 'Sweet Chastity' - not forgetting his Roman reconstructions, which also included painting well groomed females, Ron was a master of capturing the perfect female form. He once told me that his wife, Liz, was an ideal model and I often wondered how many positions she must have posed in for the 'Wanda' strip! But Ron had the ability to draw from his own imagination too and on 'Wanda' and 'Sweet Charity' that came in handy!

A good understanding of anatomy works wonders.

Ron's ladies, in whatever settings they were placed, always had a certain charm and grace. Even illustrating strips like 'Wanda' for *Penthouse* Ron would often scan all the latest newspapers and magazines to find suitable and topical celebs to portray in the strip. He must have painted just about every film star, politician and VIP there was in the public domain. Even the Queen got in on the act, referring to Wanda as a "Charming Girl!"

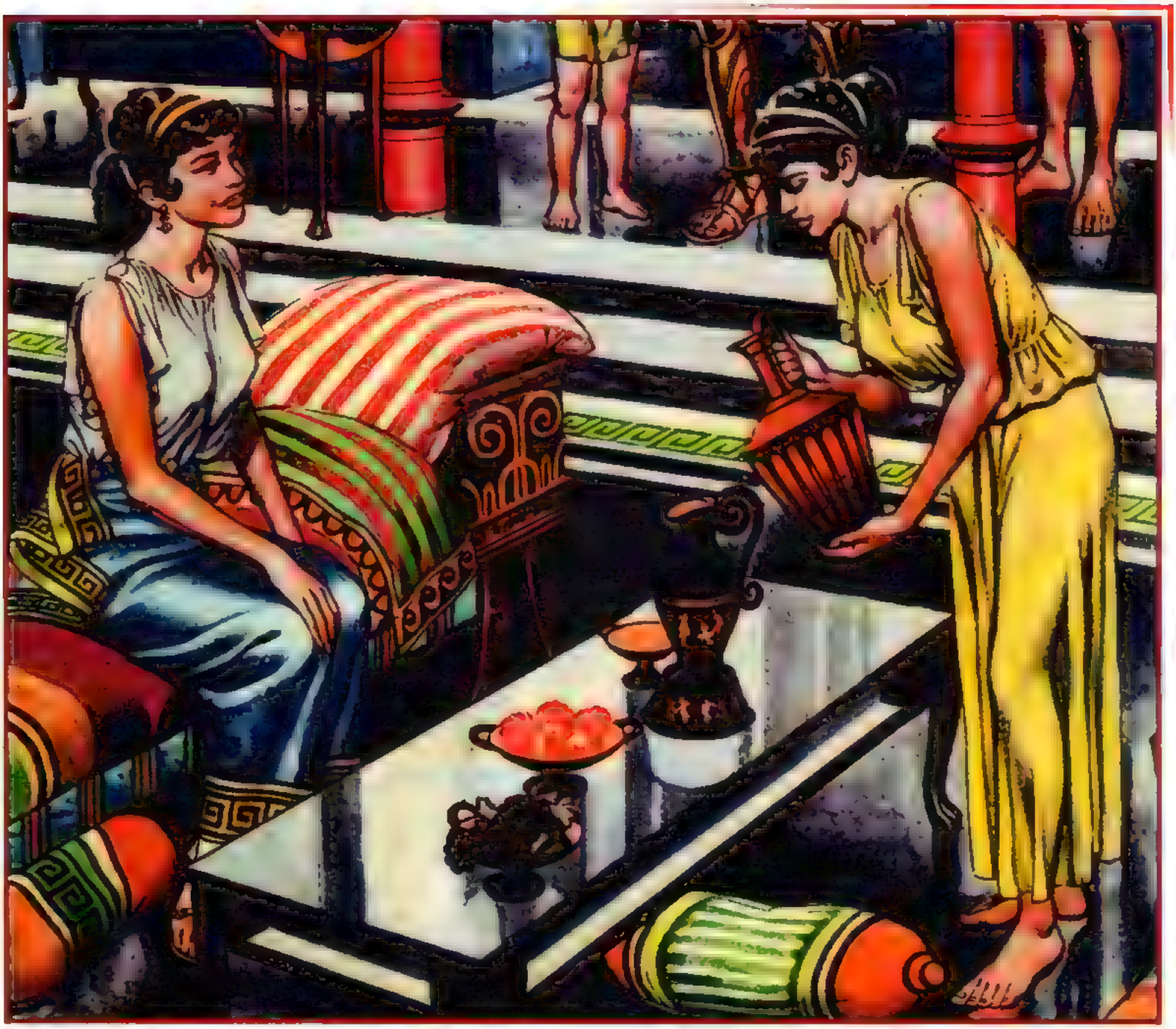
Ron Embleton was one of those rare gifted artists who could cross the divide from realistic painting to the more cartoon images. By giving a girl larger-than-life eyes he could make her look even more sexy. He could also liven up a depiction of ancient Greece or Rome by making the females look very alluring. I'm sure that studying history would have been far more interesting with these types of illustrations. When he drew for the younger market, in such publications as *Once Upon A Time*, his treatment of 'Snow White' and various princesses was a joy to behold.

I have to confess that when Ron told me he had "put me into his 'Wicked Wanda' strip" I, at first, was a little worried that I might have been drawn naked – not a pretty sight – but did hope I could have got to grips with my fantasy Candyfloss. But sadly no, I was just an Italian politician and fully clothed. But I did do a version of 'Wanda' for myself and, using copies from the *Penthouse* strip, managed to get Candyfloss sitting on my lap after all. I like to think Ron would have approved. ❑

THEN --
A COLD NOSE TOUCHED HER HAND -- NUZZLING HER
BONNY! YOU -- YOU'VE COME BACK!
BONNY HAD COME BACK, BECAUSE SHE TOO LOVED JEANNIE -- AND SHE UNDERSTOOD...

From the 1963 Princess Gift Book for Girls

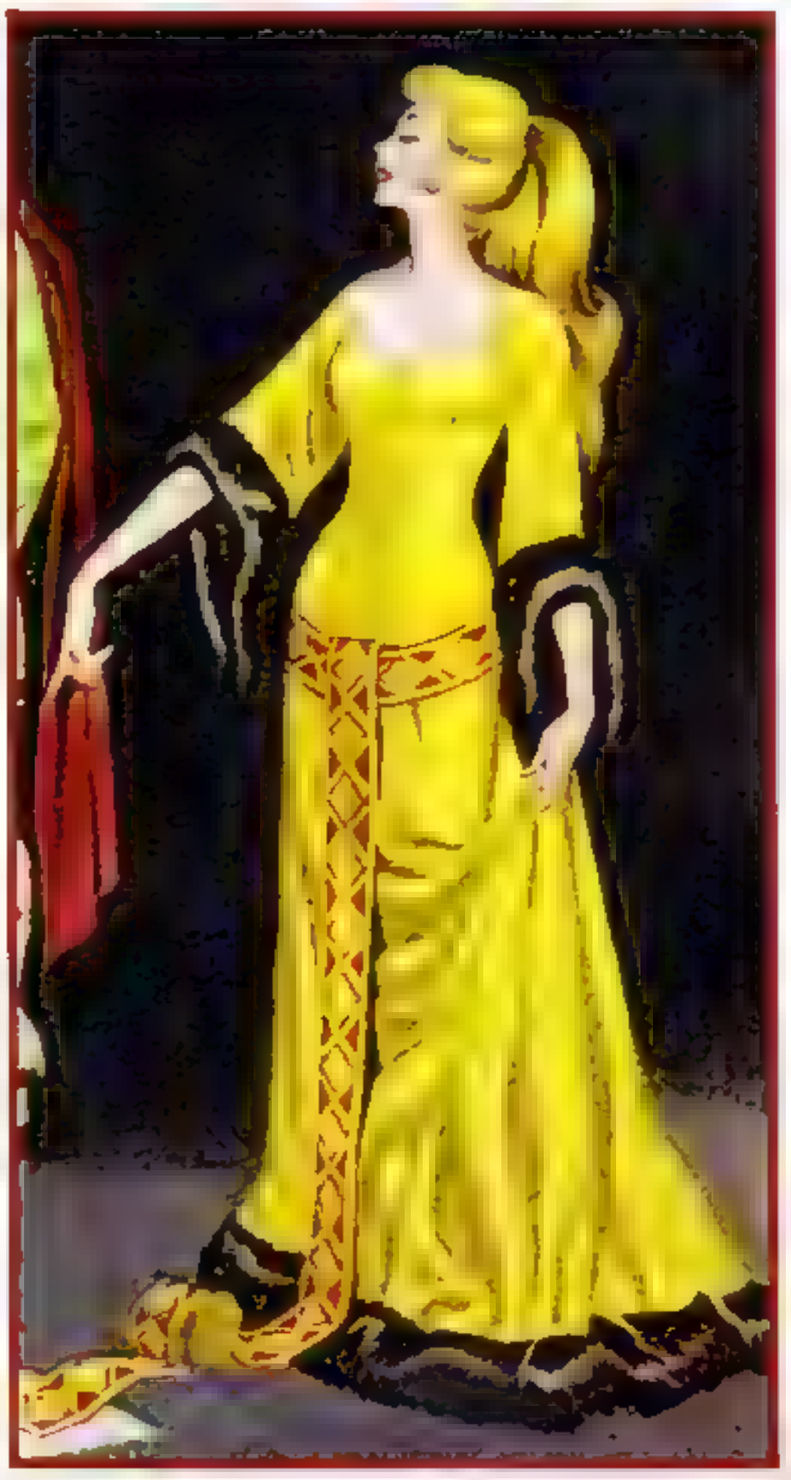
Bonnie the Otter and his friend Jeannie



Greek lady and her servant (Look and Learn)

Captain John Smith and Pocahontas

1971 Once Upon A Time



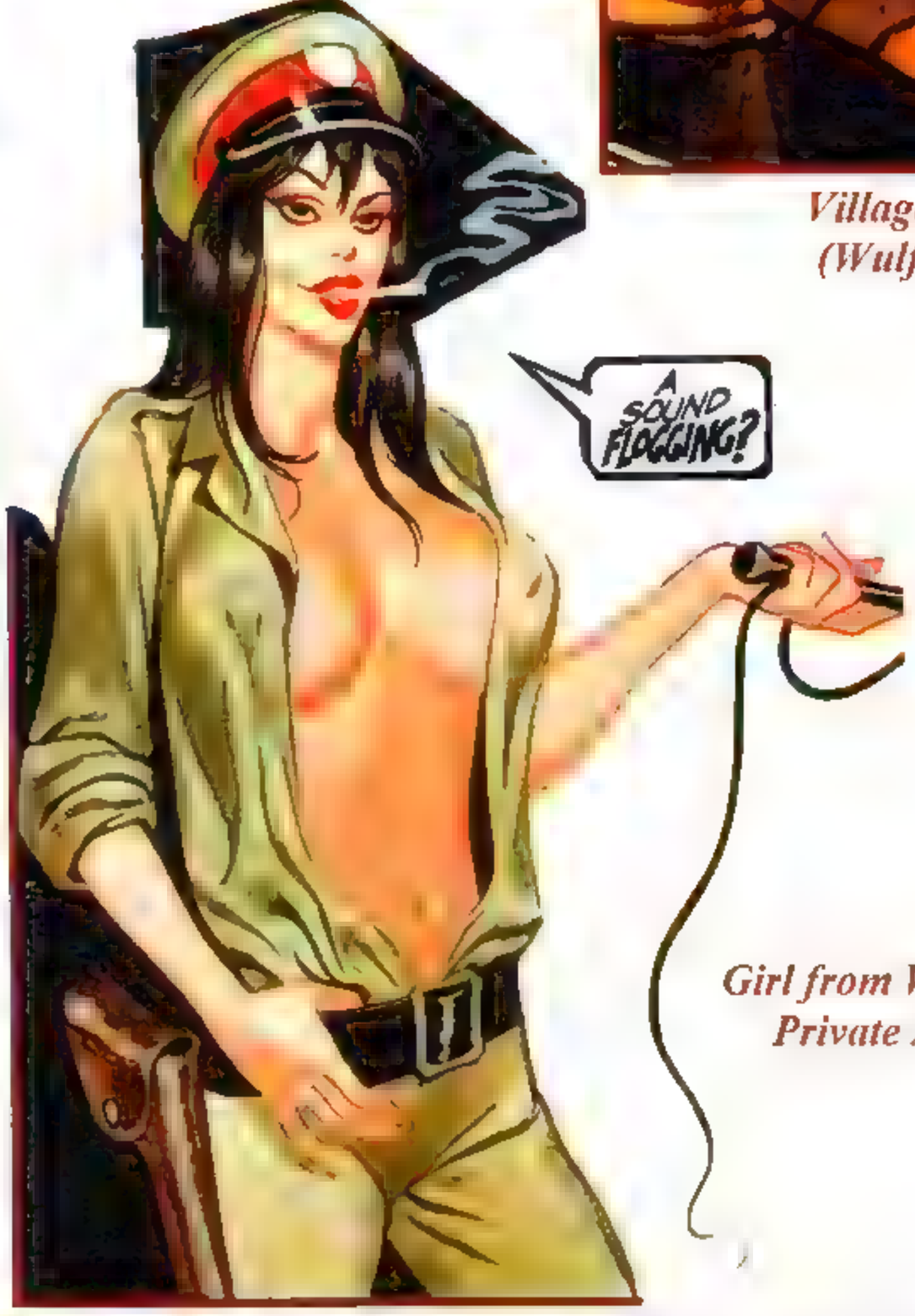
Katherina from Shakespeare's Taming of the Shrew

A romantic Maid Marian from 1970 Tell Me Why

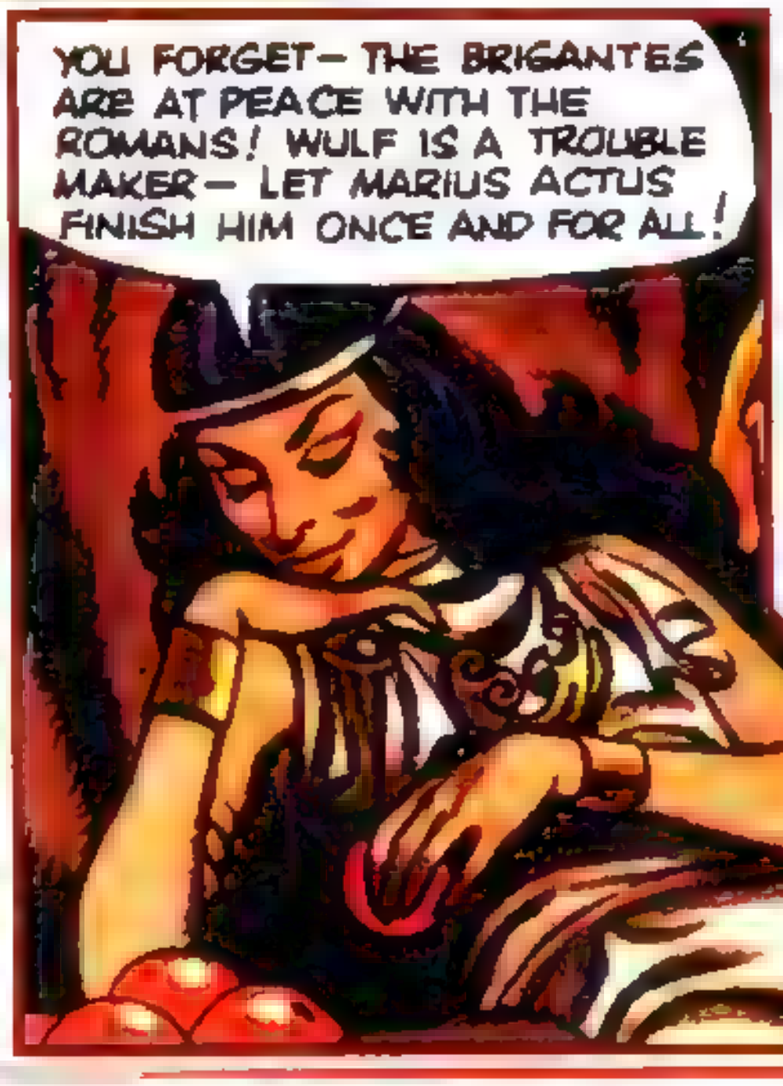
After Wicked Wanda Ron created Sweet Charity - pink hair and all - for Penthouse

Wicked Wanda and her side-kick Candyfloss.

Village girl Gerda (Wulf the Briton)



Girl from Wanda's Private Army.

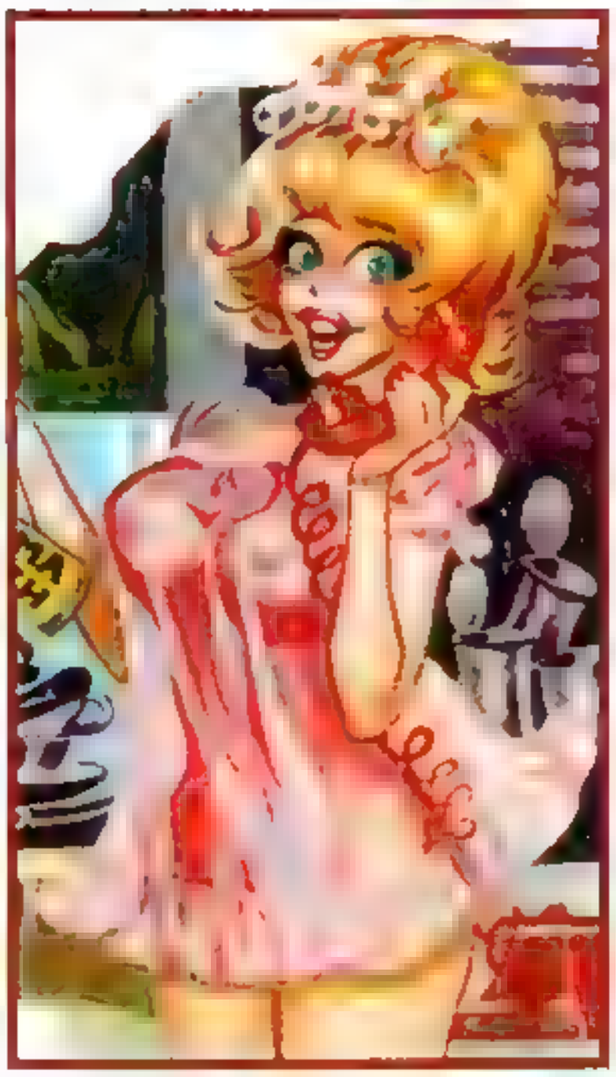


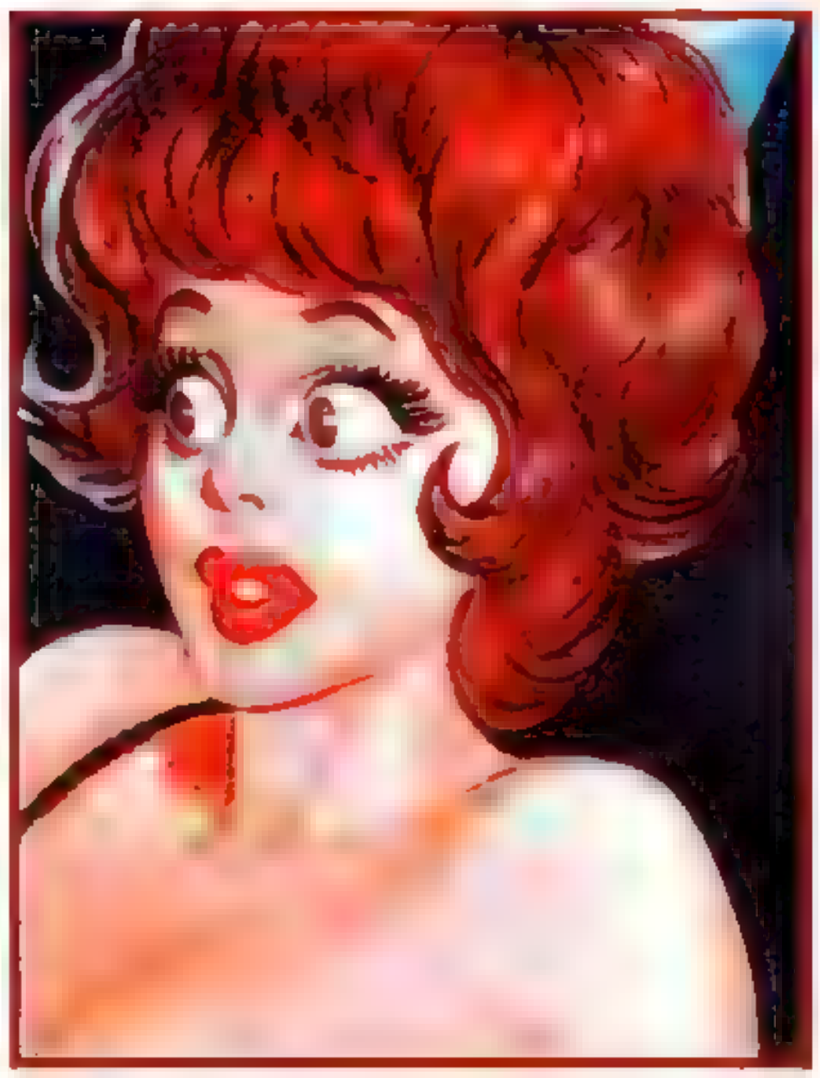
Queen Cartamandua (Wulf the Briton)

Maid Marian, based on the actress Patricia Driscoll from a 1960 Robin Hood book. All the characters were based on their TV actors.

From a series on the cover of Look and Learn. Here we see Penelope, wife of Ulysses (Odysseus)

Two lovelies from Wicked Wanda.





A Princess from Once Upon a Time, 1971

A Roman lady relaxes

Ronald Embleton

SAMMY: *SWIFT*'S SPACE FLEET CADET

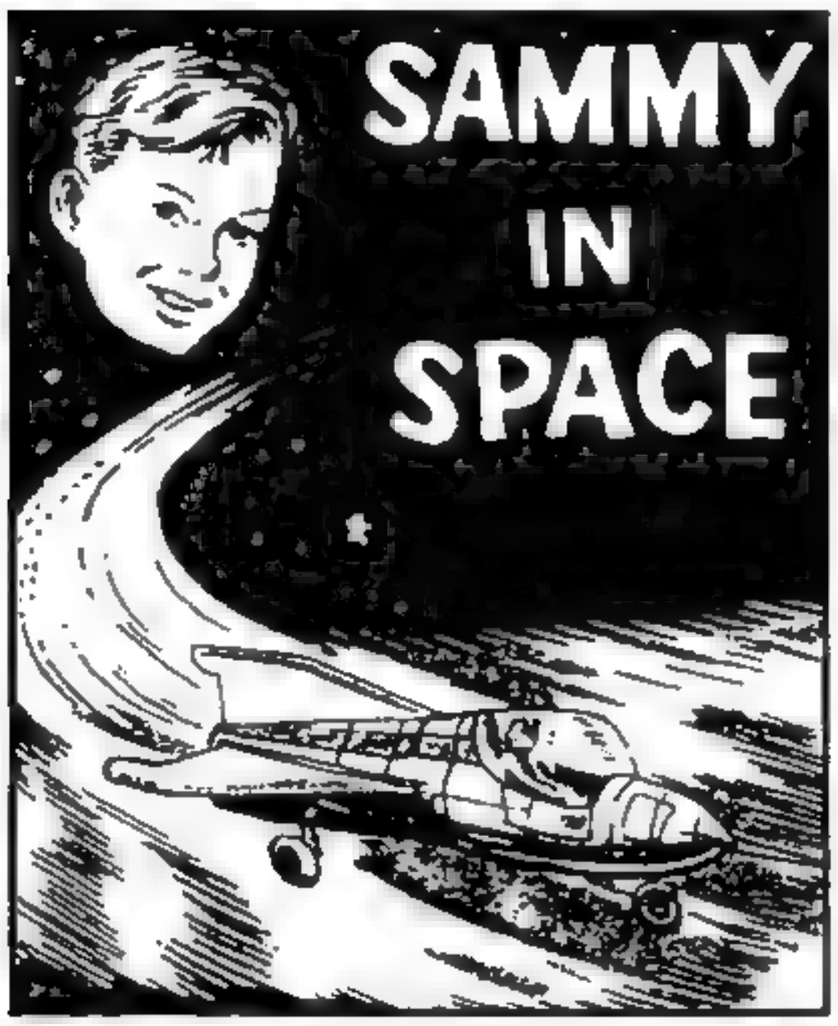
STRIPOGRAPHY - PART 1

by Jeremy Briggs

Swift ran from Vol. 1 No. 1, 20th March 1954, to Vol. 10 No. 9, 2nd March 1963, and was an intermediate title for both boys and girls that bridged the age gap between the nursery title *Robin* and both the masculine *EAGLE* and the feminine *Girl* for older children. It was eventually amalgamated into *EAGLE*.

The 'Sammy' strip began as a half page and then a full page modern day story of a young boy and his *Speedsub* vehicle, which could fly as well as dive and which he used to help others. This was changed in February 1957, so that Sammy became a space cadet based first on the Moon Colony and then at Dan Dare's Space Fleet Headquarters, and the strip became ongoing adventure stories. These black and white stories were illustrated by Dan Dare artists Bruce Cornwell and Desmond Walduck.

With thanks to Bruce Cornwell, Geoff Provins and John Swan.



SAMMY IN SPACE (STORY 1)

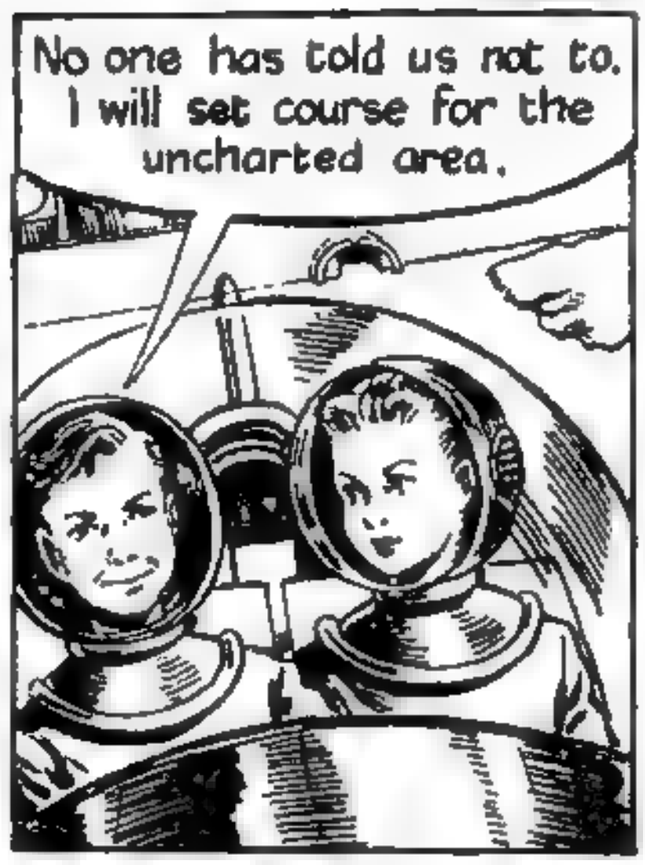
16 pages: 9th February – 11th May 1957

Arriving on the Moon Colony, Sammy is shown around by his cousin Jill. Between them they fix Jill's rocket car and take it outside for a test run. However they have installed a new more powerful engine in it and have to break the throttle control to make the engine stop. Floating in space to make the necessary repairs they see the distress signal of another spaceship which has been damaged by an astral storm. Boarding the ship they discover that it has been split in two by the storm and that while the pilot is alive in the nose section there is a passenger trapped in the separated stern. Sammy flies the rocket car to the stern to retrieve the passenger, Mr Rogers, and then attaches a tow line to the nose of the ship and tows it to a safe landing on the Moon's surface where they discover that Mr Rogers is actually the Governor of the Moon Colony. As a reward he allows them to keep the new engine in the rocket car.

SAMMY IN SPACE (STORY 2)

15 pages: 18th May – 24th August 1957

Taking their rocket car out on a run to the dark side of the Moon, Sammy and Jill discover that the vehicle is being drawn down into an underground cavern. Trying to find a tunnel to the surface, they discover a Moon animal that appears to be a cross between a cat and a sea-lion. Following it, they soon come across an alien boy called Dimple who lives in the underground City Of Moon Dimps. In the City they meet the Moon Dimps elders who show Sammy and Jill that there is air in their city and that they can remove their space helmets. Suddenly there is a flood warning and the Moon Dimps race for high ground while the cousins race back to their rocket car. The flood carries

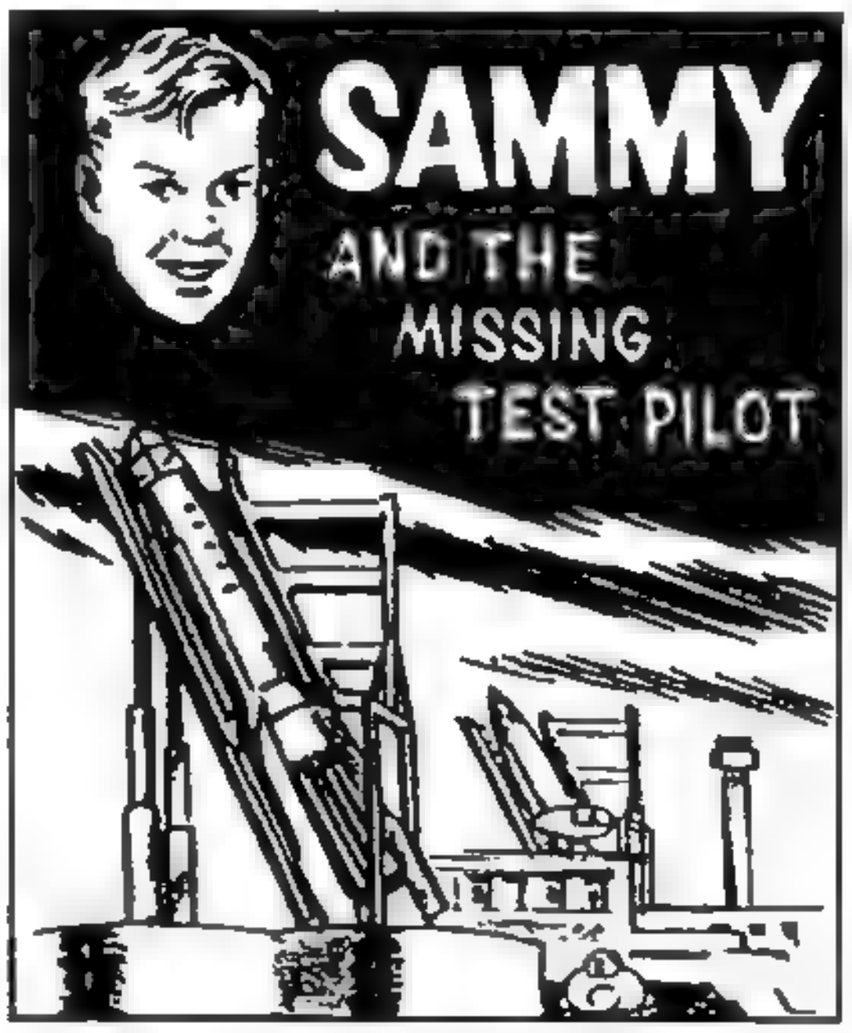


the rocket car back to the underground city where they discover that Dimple has been lost in the flood. Taking Dimple's animal Flap with them, they fly the rocket car over the flood and as Flap dives into the water, they are just in time to save Dimple from a whirlpool and make it back to the Moon's surface. There they take Dimple and Flap back to the Moon Colony to prove the existence of the underground city and the Moon Dimps to Governor Rogers.

SAMMY IN SPACE (STORY 3)

15 pages: 31st August – 27th November 1957

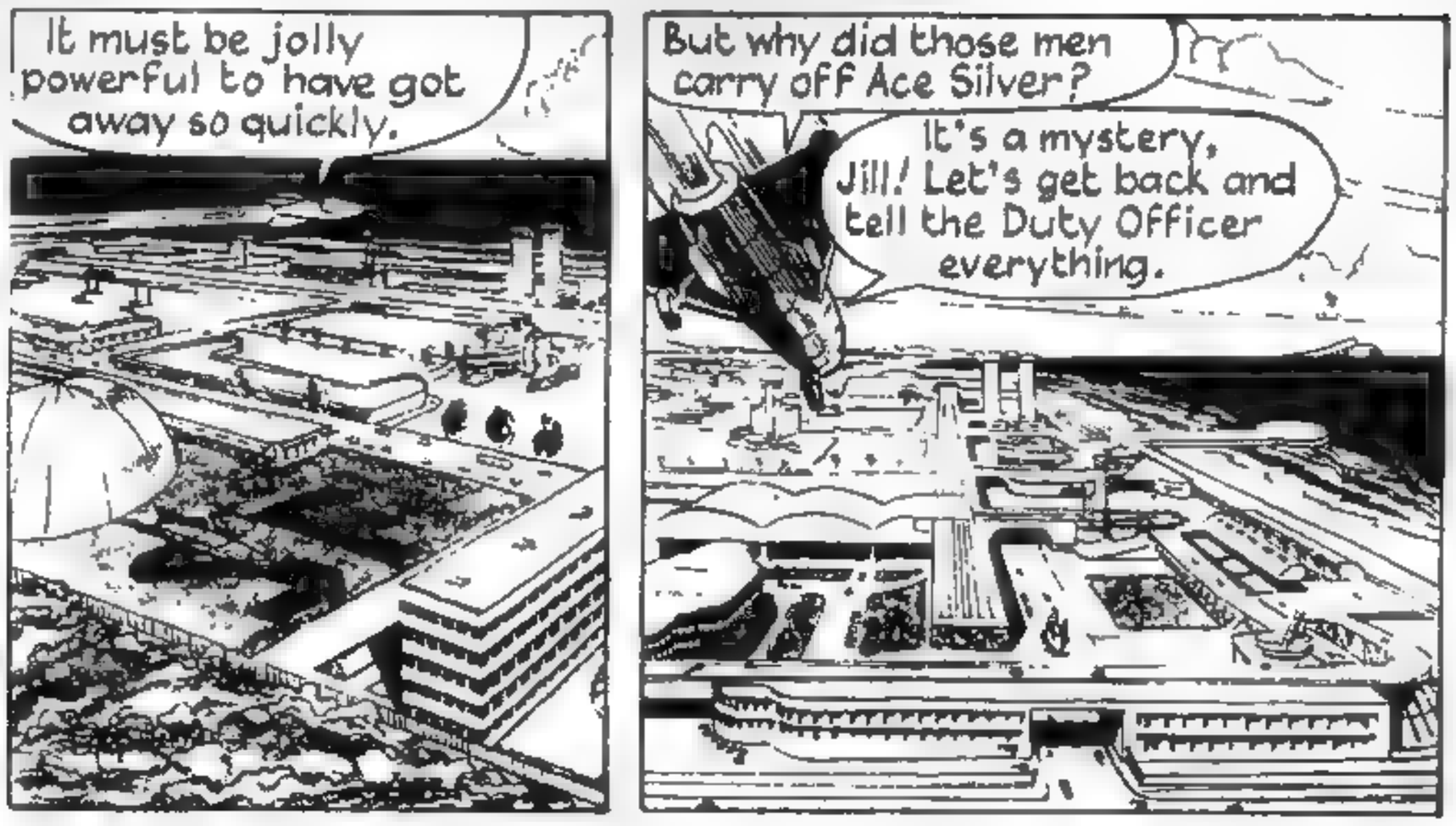
Realising that the problems the Moon Colony has been having with their spaceship engines may be due to the power crystals in the Moon Dimps' city, Governor Rogers leads a ground expedition to locate the underground city. Arriving in the city they find it deserted and as they look around they are caught by a moonquake which opens a chasm between the cousins and the rest of the group. The quake has also caused a herd of Moon Cattle to stampede towards the rest of the group but Sammy and Jill are able to scare them off by using the rocket car. Investigating further they discover that the Dimps have taken refuge from the quake in a smaller cave, the entrance to which has collapsed trapping them all. The cousins rescue the Dimps, but the Dimps will not help them search for the rest of their group who have fallen into a deep pit. Jill convinces them to help, as Dimple is in the pit as well, and everyone is rescued. As a reward for their bravery, Governor Rogers announces that they are to go to Space Cadet School at Earth Space Fleet Headquarters.



SAMMY AND THE MISSING TEST PILOT

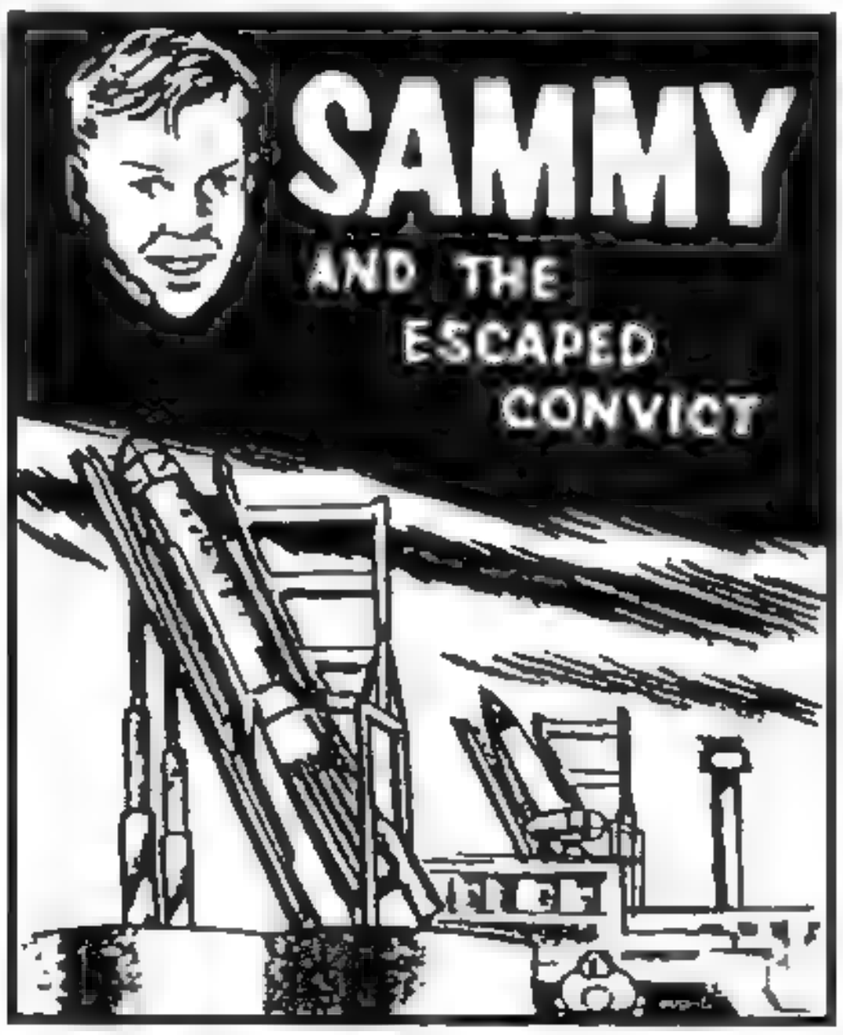
10 pages: 4th December 1957 – 15th February 1958

In the Space Cadet School on Earth, Sammy and Jill's class is being taken by the famous test pilot Captain Ace Silver. Having left a book behind in the classroom, Sammy returns to discover Ace Silver unconscious and being kidnapped by two masked men who load him in a helijet and take off. They have no luck searching for the helijet in their rocket car so Sammy and Jill return to headquarters to report everything to the Duty Officer. There they are amazed to see Ace Silver acting as if nothing has happened, but Sammy soon realizes that it is not the real Ace Silver who is due to fly the new secret XL2


It must be jolly powerful to have got away so quickly.
But why did those men carry off Ace Silver?
It's a mystery, Jill! Let's get back and tell the Duty Officer everything.

space ship the next day. The cousins confront the fake Silver who threatens the life of the real Silver if they give him away before he steals the space ship. Using a map that the fake Silver dropped, the cousins fly to the gang's hideout and free the real Silver who returns in the helijet just in time to prevent the fake Silver taking off in the XL2. As a reward Captain Ace Silver invites Sammy and Jill to come with him on his tour of duty at the naval base.

As Sammy rushes in, the convict grabs him.
Got you!
Now there'll be no more trouble from you two!
There are search parties everywhere!
You will never get away!



SAMMY AND THE ESCAPED CONVICT

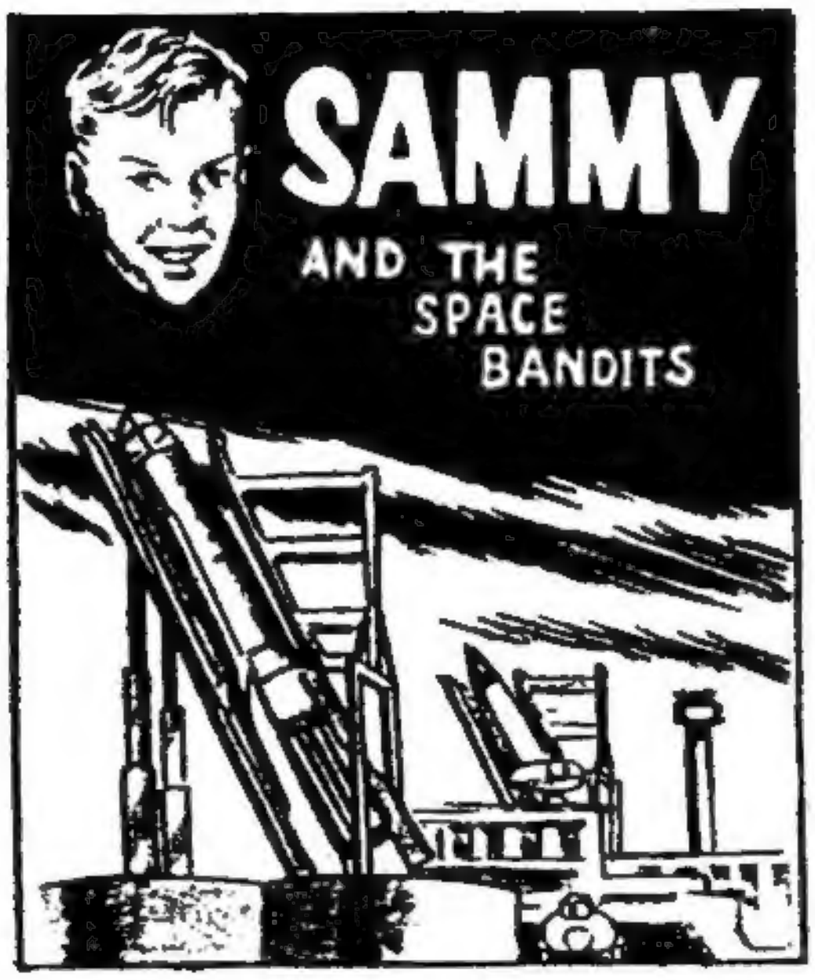
10 pages: 22nd February – 26th April 1958

Arriving at the naval base in their rocket car, Sammy and Jill are in time to hear of a dangerous convict who has escaped from the nearby Black Rock prison. Using the rocket car, the cousins scout the area and stop to help a policeman in a broken down police jepeet. He steals all their extra fuel and, as they try to stop him, he drives the jepeet into the rocket car. Realising that the police officer is actually the convict in disguise, they search for him but are both captured and tied up by him as he tries to make his getaway in a submarine. Escaping their bonds, they take the rocket car out over the water after the submarine but in their haste the canopy flies open, Jill falls into the water and is recaptured by the convict who pulls her into the submarine. Diving the rocket car into the sea after the submarine, they all realize that the submarine cannot get out to sea because of the anti-submarine nets and the convict surfaces giving Jill the chance to escape. Swimming after Jill in the water, the convict is captured by a net hanging from Ace Silver's helijet and the convict is once again taken into custody.

SAMMY AND THE SPACE BANDITS

10 pages: 3rd May – 5th July 1958

During a space test flight of their rocket car, the cousins see an explosion happen on a nearby spaceship and go aboard to investigate, only to discover that it is empty. They are joined by Captain Ace Silver from the XL2 and unable to contact HQ he sends Sammy off in the rocket car to report to HQ while he takes Jill on the XL2 to search the area. Sammy is intercepted by a fleet of small black ships and is captured by them before the ships find the XL2 and capture it as well. Taking their prisoners to their base ship, the space bandits take Silver and the cousins at gun point to their chief who orders them to be locked up. Escaping



from the brig, Silver goes to disable the bandits' ships while the cousins head for XL2. Unable to get into the XL2 they steal one of the bandits' black ships but are forced back to the base ship where they escape again using the rocket car as Silver escapes in the XL2. Using the XL2's engines Silver sets the base ship on fire and forces the bandits to fly it to HQ where they are captured.

End of 'Sammy' Stripography Part 1 ❑

SAMMY AND JILL GO DUTCH

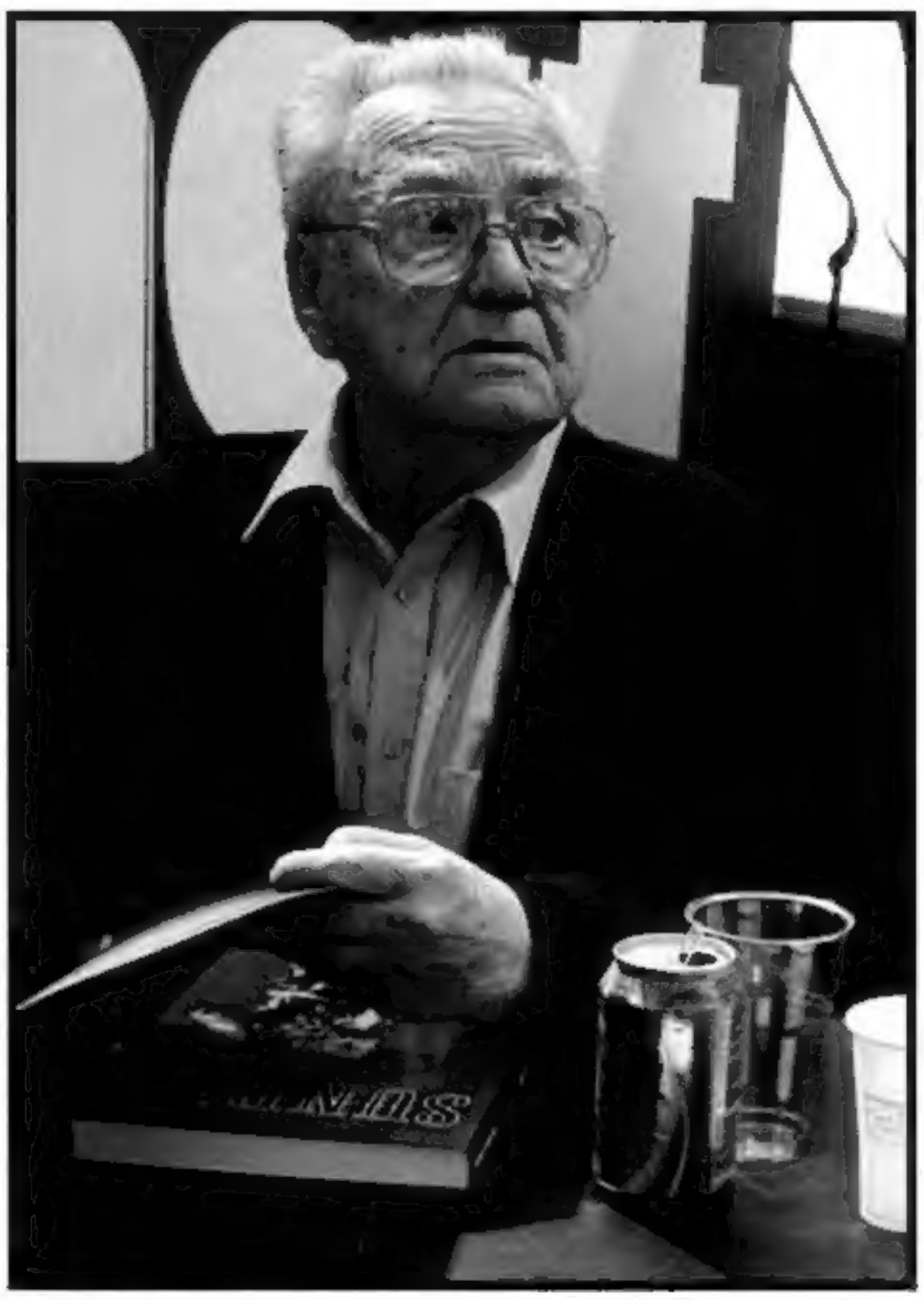
Sammy made it as far as the Netherlands appearing in *Arend*, the Dutch version of *EAGLE*. The comic was published in Holland between 1955 and 1966 and reprinted strips from not just *EAGLE* but from *Girl* and *Swift* as well, including 'Dan Durf', 'De Drie Js' and 'Harrie Twiet'.

Arend renamed Sammy as "Rob" and featured both versions of the strip. 'Sammy and his Speedsub' was retitled 'Rob en zijn Wonderboot' and, unlike the 'Sammy' strips in *Swift*, at least some of the 'Rob' episodes appeared in colour on the back cover of *Arend* in 1958.

By 1959 *Arend* was publishing the 'Sammy in Space' strips as 'Rob in de ruimte' and while Flap retained his name, Jill was re-christened as Margreet. ❑

Obituary

Víctor de la Fuente
(1927 - 2010)



Pedro Víctor de la Fuente Sánchez, one of the biggest names in Spanish comics was born in northern Spain, on 12th April, 1927. He was active in the comics field from the early 1940s (his teens). He later moved to Chile, while there drawing a number of comics for the US publisher, Dell. He returned to Europe in 1959.

During the 1960s he worked for *EAGLE*, drawing the early 'Blackbow the Cheyenne' strip (which had transferred from *Swift*) and some episodes of 'Can You Catch a Crook'. From 1962, for Fleetway, he drew for *War Picture Library* and *Battle Picture Library*. For *Lion* he was one of the main artists on 'Trelawny of the Guards'. Between 1964 and 1972 he drew around fifty of the (58-page) *Commando* series for D.C. Thomson. In 1967 he created a Western strip called 'Sunday'.

In the early 1970s, De la Fuente found further success in the realm of heroic fantasy and science fiction. He worked on some American comics, notably Warren Magazines' *Creepy* and *Eerie*, but most of his work in his latter years was for the French market.

In 1980 he received a Yellow Kid award and, in 1987, the Haxtur award (named after his own character). In 2006 he was awarded the Grand Prize of the Salon Internacional del Comic.

Victor de la Fuente died on 2nd July 2010, in France, having been ill for some years. He was survived by his wife, Elena, and a daughter. ❑

POSTBAG

Please send letters for publication to: Keith Howard, 25A Station Road, Harrow HA1 2UA

Letters may be edited for space, or other reasons

Dear *Eagle Times*,

Many thanks for the excellent presentation of the Hampson family history and I hope it brings some interesting comments. I'm sure there is more information out there. I ended the article with a call for a proper biography of Frank and having just read both Alastair Crompton's and Daniel Tatarsky's books I must re-emphasis that request. Both publications added to my knowledge but I'm sure there is a lot more that can be said.

I certainly find Alastair's the better of the two. In general it is visually superior maximising space while Tatarsky wastes images – a good example being the page facing page 94 where an excellent illustration by Don Harley is much too small. The colours in Tatarsky's book I find unpleasant though there are some nice photographs. Both works contain some interesting material but both fall down in that neither have indexes. However, I feel that Tatarsky's book contains a good number of mistakes and some additions to the Dan Dare story that don't appear in the *EAGLE* itself. Just to point out two, which are of interest to me, are references to Dan Dare's father since I hope to go into the subject again in the near future. Tatarsky mentions on page 59: "Guest has had a lifetime in the Space Fleet and flew missions with Dan's father." Then later on (page 128) while talking about 'Safari in Space' he uses the name William Dare. In *EAGLE* Dan's father is never referred to as William and, as far as I'm aware, Sir Hubert Guest is never mentioned as to have ever flown missions with Dan's father. William comes from biographies in several publications – spin offs from *EAGLE*, the earliest being the Raphael Tuck's *Dan Dare Transfers* booklet. While the mention of Sir Hubert and Dan's father flying missions together would seem to come from the *Horlicks Spaceman's Handbook*, which contains information that doesn't correspond to *EAGLE* or other sources.

Certainly Frank Hampson *Tomorrow Revisited* and *Dan Dare Pilot of the Future* (the title seems to change from cover to title page) have things to offer and the

information from Peter Hampson, in Tatarsky's work, concerning his mother love of the song "Dare to be Daniel" is quite believable and probably a better hint than some of the other suggestions about the origins of the name Dan Dare.

Personally I would be happy to recommend both books but certainly Alastair Crompton's *Tomorrow Revisited* should be on the shelf of everyone interested in the career of Frank Hampson. It concentrates far more on Frank while Tatarsky goes into things that are already known and have been repeated many times. The books are very different and Tatarsky's fails visually and textually compared to Crompton's. To add to this Alastair Crompton has put a lot more time, effort and money (you might even say "blood, sweat and tears") into his work and deserves the support of those without a genuine interest in the subject. Alastair's publication contains some excellent photographs, many of which I have never seen before and the reproduction of original artwork, rather than just copies of the comics, adds considerably to the visual impact of this work.

I have several ideas for articles in the future – a piece on Alan Stranks, a note on Terence Horsley, a brief look at SF HQ (Inter-Planet Patrol compared to Interplanet Space Fleet) and revisiting the Dare family.

Best wishes,

Charles Evans Gunther

ET. *Thanks for your comments Charles, and we look forward to seeing your future articles.*

Spotted in The Press

Tuesday, December 7, 2010 METRO 25

Blistering barnacles! 'Real-life Tintin' dies

By **Tariq Tahir**

THE teenage adventurer who was said to have inspired comic book character Tintin has died.

Palle Huld, 98, had a long career as a screen and stage actor in his native Denmark.

But he became famous aged 15, when he won a newspaper competition for an aspiring journalist to travel the world alone using any means except flying.

Mr Huld left Denmark on March 1, 1928, and the press followed his every move across Britain, Canada, Japan, the Soviet Union, Poland and Germany.

When he returned, 20,000 people were there to welcome him back and his adventures featured in a book called A Boy Scout Around The World. The fresh-faced, freckled teenager with red hair was pictured on his trip wearing plus fours.

It is thought such images inspired Belgian author Georges Remi, aka Hergé, to create Tintin, the young reporter who crossed the world in search of amazing scoops – wearing plus fours.

The fictional Tintin beat Neil Armstrong to the Moon by 15 years and saw off drug dealers and arms traders with his dog Snowy and friends such as Captain Haddock – famous for his catchphrase 'blistering barnacles'. Some 24 Tintin books were published, with the first, Tintin In The Land Of The Soviets, appearing in a Belgian newspaper in 1929.

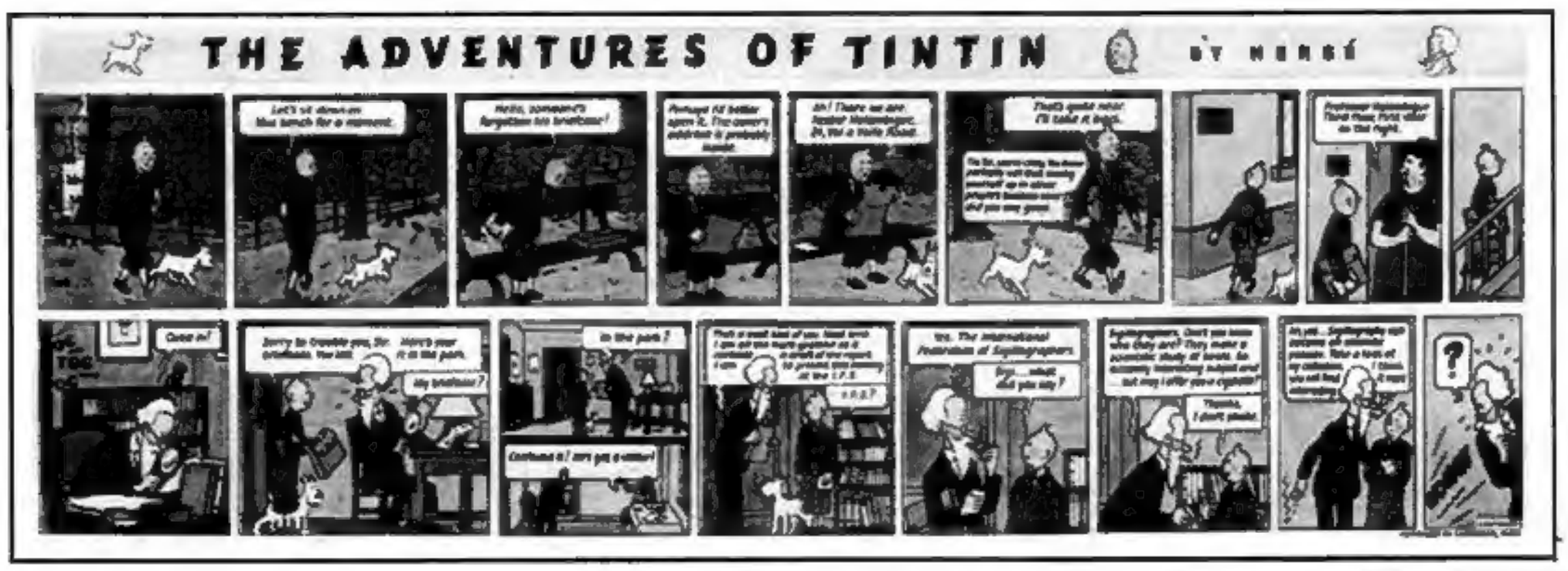
A new Tintin film is set for release next year.

y for an adventure: Palle Huld in 1928 Picture: AP

Travels: Mr Huld, left, was said to have inspired author Hergé to create the Tintin books, far left

Picture: EPA

Thanks to Nigel McMurray for sending in the article above, which appeared in the free paper, *Metro*.



Hergé's 'Adventures of Tin Tin' made its first UK appearance in *EAGLE*, albeit for only one story..

'King Ottakar's Sceptre', began in *EAGLE* Vol. 2 No. 17 (3rd August 1951), and finished in Vol. 3 No. 5 (9th May, 1952). ❑

The Rivals of Jeff Arnold:

Marshal Matt Dillon ('Gun Law')

Above: 'Gun Law' by Harry Bishop from *TV Express Annual*, 1961
Eagle Times design/layout: Will Grenham